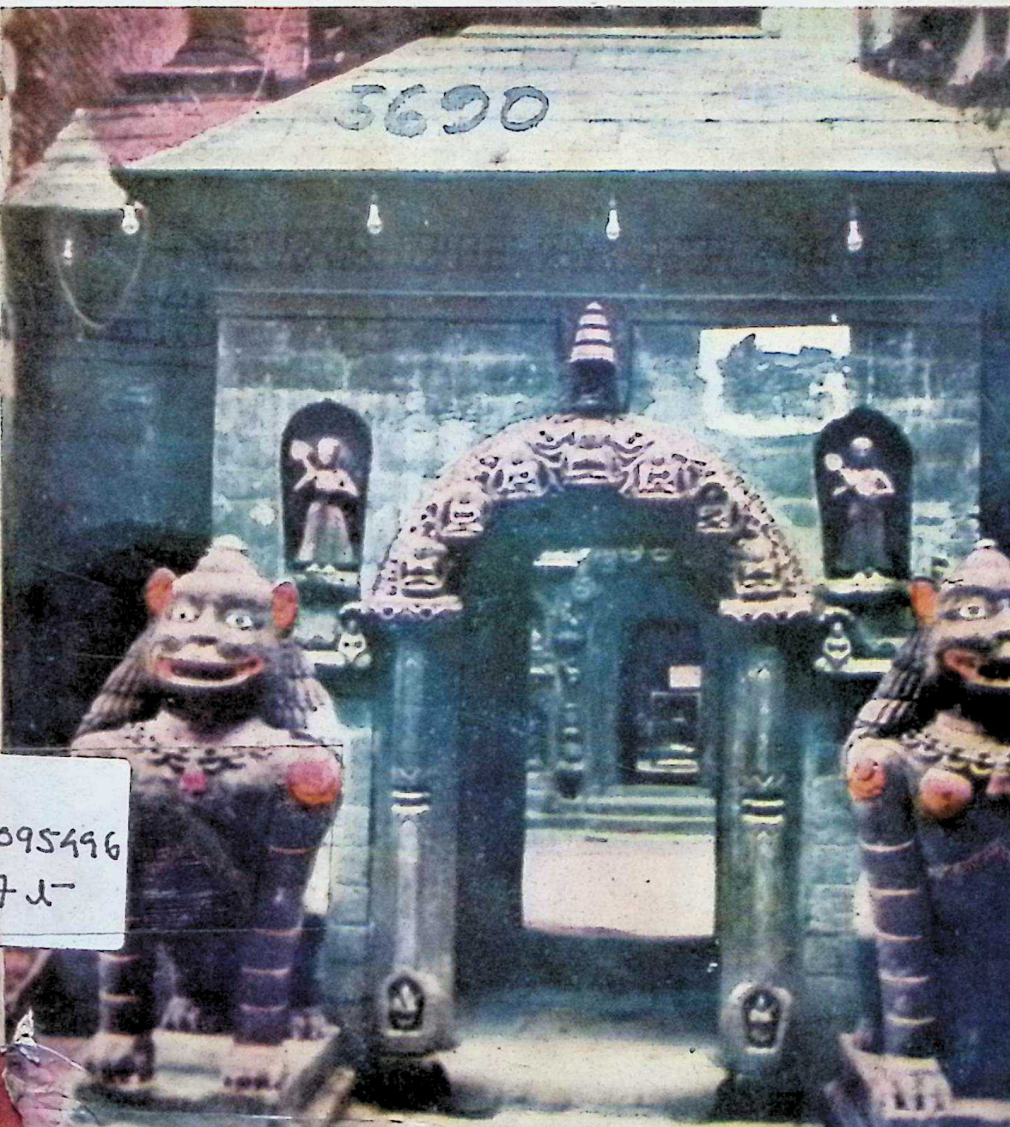
Ronald M. Bernier

THE TEMPLES OF NEPAL



095496

About the Book

The Temples of Nepal—An Introductory Survey is the first publication to systematically list and analyze the multi-roofed temples of Nepalese style. It is devoted almost entirely to Kathmandu Valley, the locale of the fullest development of Himalayan culture. The arts—largely produced by the Newari people—include woodcarving, stone sculpture, bronze casting and metal repousse, brickwork, inlaid semi-precious stones, and painting. All of these arts are applied in abundance to the dramatic temple towers that are dedicated to the ideals of both Hinduism and Buddhism.

The author, an associate professor of Art History at the University of Colorado, presents the many temples along with palaces, sculptures, and other monuments associated with them in the order of the cities and towns where they are located. A general overview of their historical setting is given, while the individual parts of the buildings are discussed in detail. This second, revised edition contains recent photographs taken by the author and it will serve as a useful guide to the visitor as well as an introduction to the special architectural accomplishments of Nepal.

Rs 75

THE TEMPLES OF NEPAL

AN INTRODUCTORY SURVEY

Ronald M. Bernier

S. Chand & Company Ltd
Ram Nagar, New Delhi-110055

S. CHAND & COMPANY LTD
RAM NAGAR, NEW DELHI-110055
Show Room : 4/16-B, Asaf Ali Road, New Delhi-110002

Branches :

Mai Hiran Gate, Jullundur-144008
Aminabad Park, Lucknow-226001
Blackie House, 103/5, Walchand Hirachand Marg, Opp. G.P.O., Bombay-400001
35, Mount Road, Madras-600002
Khazanchi Road, Patna-800004
Sultan Bazar, Hyderabad-500001
285/J, Bipin Behari Ganguly Street, Calcutta-700012
3, Gandhi Sagar East, Nagpur-440002
KPCC Building, Race Course Road, Bangalore-560009
8-1, Banerjee Road, Ernakulam North, Cochin-682018

294.53509549 6
B457t

© RONALD M. BERNIER

5690

First Edition 1970
Second Revised Edition 1978

22610

TRI-CHANDRA CAMPUS LIBRARY

Composed by computerised filmsetting process and printed at Rajendra Ravindra Printers (Pvt) Ltd, Ram Nagar, New Delhi-110055, and published by S. Chand & Company Ltd, Ram Nagar, New Delhi-110055

Preface to the Second Edition

It is very encouraging to be able to open this second edition of *Temples of Nepal* with the observation that the future of traditional Nepalese architecture looks bright. The rubble of trade, population growth, and rapid internationalization that once threatened to burry the monuments has been pushed back, at least at many sites of major importance, and the excellence of traditional Nepalese design and craftsmanship is attracting renewed attention. Foreign aid has been directed toward preservation of important buildings and multi-national teams have been engaged in research, conservation, and recording. But most valuable are the contributions of Nepal's own scholars, especially through the Department of Archaeology and the town planning agencies of His Majesty's Government. Kathmandu and Bhaktapur show the results of ambitious restoration projects at both secular and sacred sites, while government publications detail the progress and discoveries of programms that respect and even revive the national heritage.

The situation is more secure than it was when a young art historian first came to Kathmandu Valley in 1966 to gather as much information as possible for the first "catalogue" of Nepalese temple architecture. Since then he has gone on to analyze the asthetics and meaning of the structural forms in greater depth, and he expresses continued appreciation for the work of Nepalese epigraphers, historians, and other specialists as well as cooperating foreign teams in Nepal. As noted in the title of an important recent exhibition of Nepalese art in the United States, the gods of Nepal are indeed "young". Their family is prosperous and well protected by the temple architecture to which this volume is an introduction.

RONALD M. BERNIER

Preface

The history of Nepalese art is a relatively unknown subject, just as Nepal is still a relatively unknown country in many ways. The geographical isolation of this Himālayan land is such that physical penetration has always been difficult and it is just over twenty-five years since the country became politically open to outsiders. The beauty of Kathmandu Valley and the rugged mountain country surrounding it is now visible to all, but change is taking place. Since 1950 Nepal has adjusted tremendously to the pressures of an alien world centuries ahead of it materially as it encroaches upon the once-sequestered gates of the unique kingdom. The implications of Nepal's new position in world affairs are startling, and progress toward self-sufficiency has begun.

There is a realization among the populace of Nepal that the country is unique in the Asian world and that the essential character of the kingdom must be preserved during the transformation to democracy. Unfortunately, there has not yet been enough time or proper scholarly investigation to provide a thorough assessment of the cultural values which exist. Occasionally, research that has been done remains quite inaccessible to scholars as it long awaits publication, and there are certainly other priorities more urgent than historical research in any developing country. Yet study in Nepal remains very exciting for the art historian.

There have been fairly few studies of Nepalese art completed, and temple architecture seems to be an especially neglected subject, although His Majesty's Government is now quite active in this. It is obvious that the study submitted herewith does not result from the evaluated and contrasted gleanings of earlier reports, filled with speculation and historical footnotes. This is instead an original and very basic study which strives to provide a foundation upon which

to build. The facts presented here with regard to individual structures were nearly all gathered through personal observation in Kathmandu Valley. The temples are described at length (and in perhaps wearisome detail at times), but this is because few such descriptions are to be found elsewhere. The investigator must often travel new and uncharted routes.

The survey of multi-stage temple architecture which has been assembled here puts little emphasis upon the placement of various temples in an historical development. This is mainly because the traditions governing temple architecture have remained so firmly entrenched that there are very few differences between a very early temple and its more modern descendant built in the same general style. The oldest temples of Nepal have foundations dating as early as the 4th century A.D., but no superstructure now in existence is nearly so old. The great Buddhist stūpa monuments of Nepal, as at Svayambhūnāth, Bodhnāth, and in Patan, date back as far as 2,000 years, but they are not treated here because the scope of this text is not large enough to include them and because, like the Indian-style śikhara temples found throughout Kathmandu Valley, they are not essentially Nepalese creations. Foreign influence is not basic to the multi-stage temples treated here at length, and it is important that every element of these structures of brick, stone, tile, and wood be thoroughly examined. Thus the emphasis of this introductory work is upon visual analysis.

The term "pagoda" has been avoided, perhaps unnecessarily, throughout this study with reference to the structures under consideration because its application in the past has been so broad and varied. No acceptable term other than mandir, "temple", exists as a substitute, however, so that the word may refer to the multi-level Nepalese building, be it a temple or part of a palace, or a structure in the "Nepalese style." It is hoped that the following chapters and photographic plates will testify to the fact that the Nepalese multi-stage structure is indeed a unique development in the history of art and that it is a creation of great beauty. Its origin and style are more thoroughly treated in a second work by the present author, to which this study is an introduction.

While few publications of length primarily concerned with Nepalese architecture exist today, some historical studies such as Sylvain Levi's *Le Nepal,* Perceval Landon's *Nepal,* and D. R. Regmi's *Medieval Nepal* include useful passages dealing with major temples. More important to the current investigation, however, has been the personal counselling of such Nepalese scholars as Chittadhar

Upāsak, Chandra Mān Māskey, Bālkṛsṇa Sama, Sūrya Bikram Gyawālī, and especially Dilli Raman Regmi, whose assistance in the dating of temple origins was most helpful. Among religious leaders who were most helpful in explaining traditional attitudes toward Nepalese art and architecture are Yogī Narahari Nāth and Venerable Bicchu Sudarshan. Practical help of great value throughout the research period was offered by Hem Chandra Shresṭha, Prem Kumār Kāyasṭha, Tārā Mān Shresṭha, and Govinda Lāll Chakhum. Thanks are due to Elizabeth O'Brien for help and encouragement in the field. Above all, the continuing interest and assistance of Dr. Mary Slusser have been invaluable, as is her own work in the same subject. And current work by Nepalese scholars and the Department of Archaeology in Nepal is of constant importance.

The entire project involving long-term research in Nepal, extensive travel and study in India and Ceylon, and total Master of Arts degree program at the University of Hawaii was carried out with the support of the Center for Cultural and Technical Interchange Between East and West in Honolulu, Hawaii. Several other related projects have followed.

It should be noted that, as far as possible, the transliteration of Nepālī and Newārī words and proper names has been carried out in standard methods within the limits of typography. It is very common in Nepal to drop the final "a" syllable of many words of Sanskritic origin, and this custom has been followed here at times. A few uncommon words used within this study are of doubtful transliteration and this has been indicated in the text. The author invites correction of these and any others, as well as oversights.

Illustrations are included of several major monuments discussed here, the prints having been made from photographs taken by the author. They are, however, only the briefest indication of the wealth of temple architecture to be found in Nepal and they do not adequately suggest the variety of styles that exists. Of most concern to the author at present is comparative study of Nepalese architecture within its South Asian and Himālayan setting as a whole, and the reader is encouraged to expand his horizons in all directions from Nepal to fix the real contribution of the Nepalese to Asian art history.

RONALD M. BERNIER

Table of Contents

Preface		iii
Chapter	I. Historical Sketch	1
Chapter	II. Notes on Religious Background	8
Chapter	III. Elements of Nepalese Temple Architecture	16
Chapter	IV. The Monuments of Patan	58
Chapter	V. The Monuments of Bhaktapur	96
Chapter	VI. The Monuments of Kathmandu	109
Chapter	VII. Other Monuments	144
Select Bibliography		165
Index of Temples		169
Illustrations (20 Plates)		173

CHAPTER I

Historical Sketch

In ancient times the valley of Kathmandu was covered entirely by a great lake. The Buddha Vipasyin who foresaw wonderful destinies there visited the expanse of water and tossed a grain of lotus into it. From this small seed a magnificent lotus grew as large as a chariot wheel, blooming in the very center of the lake. The lotus had 10,000 petals of gold and was marked by a dazzling array of rubies, and diamonds. According to tradition, its stamens were of gold, its pistils of lapiz lazuli, and its pollen of precious stones. Purer and brighter than the sun itself was the flame which burned at the blossom's center. This divine flower was Adi-Buddha, the primordial Buddha, manifest in his very essence without disguise or symbolism. From China, called Mahā Cīna, came the Bodhisattva Manjusrī who understood that a Svayambhū or spontaneous manifestation of divinity had occurred in Nepal.[1] He entered the valley and, in order to open the sacred land to human habitation and to establish holy shrines upon its soil, he cut a breach in the mountain wall of the valley with his irresistible sword. The waters of the Bāgmatī carrying the Nāgas and monsters which had dwelled in the great lake flowed out of the valley enclosure through the sword-cut opening known as Kotvar or Chobar and Kathmandu Valley came into being. The sacred "prints" of Manjusrī's feet are still to be seen near the Buddhist shrine of Svayambhūnātha which he established. His monument is the birthmark of a great culture.

Colorful legends like those which surround the origin of the valley of Kathmandu are woven into the entire history of Nepal, and it is almost impossible to separate fact from traditional elaboration. So much of what has been written has been lost that

1. Sylvain Levi, *Nepal* (unpublished translation by Rishikesh Shaha in the Library of the University of Hawaii, 1966), p. 291.

today only fragments exist to tease the investigator with scattered facts nowhere fitting into a complete historical progression, except in most recent times. The student of the history of art who hopes to find the dependable chronology which is available for certain other parts of Asia will be greatly disappointed, for in Nepal legend is accepted as fact and fact most often traces back to legend. The serious scholar must look to accounts written by Chinese travellers beginning in the 7th century A.D., to scattered stone inscriptions called *Sitāpattras* placed around the valley by various monarchs, and to rare written histories, known as the *Vaṃśavālīs,* which have survived to this day in Nepal. Unfortunately, none of these sources devote much attention to the art and architecture of Nepal and the investigator may find only a brief reference to a palace of great magnificence or to paintings of great abundance, all non-existent today. Yet the study of epigraphy yields rich information of other kinds.

This lack of art historical evidence would be very distressing to the art historian if the nature of Nepalese multi-stage temple architecture was such that great changes had been made during the passage of time so that stylistic development of great scope existed. However, the respect for tradition and the practice of rebuilding temples along the same patterns as the originals as well as constructing new temples according to long-established models have kept innovation from occurring. Except in those *śikhara* and domed temples which stand apart from the mainstream of Nepalese architecture as almost exact copies of Indian monuments, foreign influences are not readily apparent in the history of Nepalese creativity, and the multi-stage temple has generally been called a purely Nepalese creation. There is nothing closely resembling these structures to be found in Tibet or China where structural methods differ, and one needs only to examine the single free-standing temple of Nepalese type which rises amid the crowded Indian monuments of Varanasi to see how greatly traditional Nepalese structures differ from Indian designs. Borrowing has been of details only.

When Hsüan Tsang (Yuan Chwang) wrote of Nepal in the 7th century A.D., he mentioned the unique harmony of Buddhist and Hindu temples which existed even then. This famous Chinese traveller did not actually pass through Nepal, having taken the long route through the Gobi Desert, Tashkent, Balkh, and the Khyber Pass to India rather than the mountain route through the Himālaya, but he gathered valuable information from persons such as the monks who guided him between Ayodhya and Vaishali in the region bordering the Himālaya and the monks in the monastery of Nālandā where he lived for two years. Hsüan Tsang also met

royalty and officials who were experienced with regard to Nepal, so that his writings are of greater detail and more value than those of his predecessor, Fa-hsien, who also took the Gobi Desert route to India in about 400 A.D. Because it is unknown whether Emperor Aśoka's visit to Nepal penetrated any further than the Terai region in the south, despite popular belief that he founded the four great stūpas of Patan, we must look to the writings of Hsüan Tsang as the first works of importance regarding Nepalese history and art. While his writing reveals the prejudices of his sources, the comments of this Chinese scholar are essential to any study of Nepal. They are reproduced as follows:

> The kingdom of Ni-po-lo is about 4000 li in circumference and the capital about 20. It is situated in the middle of snowy mountains and, indeed, presents an uninterrupted series of hills and valleys. Its soil is suited to the cultivation of grain, and abounds in flowers and fruits. One finds there red copper, yaks, and birds of the name of ming ming. Coins of red copper are used for exchange. The climate is very cold. The national character is stamped with falseness and perfidy; the inhabitants are all of a hard and savage nature: to them neither good faith nor justice nor literature appeal, but they are gifted with considerable skill in the arts. Their bodies are ugly and their faces mean. Among them are both true believers and heretics. Buddhist convents and the temples of Hindu gods touch each other. It is reckoned that there are about 2,000 who study both the Greater and the Lesser Vehicle. The number of the Brahmans and of the nonconformists has never been ascertained exactly.
>
> The king is of the caste of Kṣatriya (T' sa-ti-li) and belongs to the Licchavi (Li-ch'e-po) race, a man of high character and distinguished knowledge. He has a sincere faith in Buddhism. Recently there was a king called Yang-chou-fa-mo (Amsuvarmān) who was known far and wide for the steadiness of his judgment and his sagacity. He had composed himself a treatise on sacred rhythm. He encouraged learning, respected virtue, and his reputation was spread far and wide.
>
> To the southeast of the capital there is a little pond. If one sets it alight, a brilliant flame rises at once on the surface of the water, and if one throws other things into it, whatever they are, they burn, likewise.[2]

2. Ibid., p. 155.

Hsüan Tsang was followed to South Asia by Wang-Hiuen-T'se who wrote his observations in 665 A.D., most of which are now lost. Wang-Hiuen-T'se actually did pass through Nepal and his description of a famous building is intriguing:

> In the capital of Nepal there is a construction of stories (floors) which is above 200 tch'eu in height and 80 pou (400 feet) in circuit. Ten thousand men can find room underneath it. It is divided into three terraces, and each terrace is divided into seven stories. In the four pavilions, there are works of sculpture to astonish you. Stones and pearls decorate them.[3]

It is unclear whether the building referred to here is the ancient palace of Amsuvarmān, the Licchavi king, variously reported as being nine storeys in height and able to hold a gathering of 10,000 people. According to *Vaṃśavālī* evidence, the palace was located at Madhyalakhu south of Deva Pātan (Deo Patan). This great building, which has completely disappeared, may also have been the subject of the following passage from a T'ang dynasty report which Landon says probably dates back to the 8th century A.D. and cannot have been written later than the 10th century A.D., the writings of Hsüan Tsang serving as a likely source:

> In the middle of the palace there is a tower of seven storeys roofed with fine and even precious stones. At each of the four corners of the tower there projects a water-pipe of copper. At the base there are golden dragons which spout forth water. From the summit of the tower water is poured through runnels which finds its way down below streaming like a fountain from the mouths of golden Makara.[4]

The attention which this and other Chinese descriptions give to the multiple roofs of Nepalese temples has been taken as evidence that the so-called "pagoda" did not exist in China in these early times and that Nepal thus should be considered as the country of origin for the towering multi-stage temple of Asia. While no definite conclusion can be reached on this matter as yet, it is clear that Nepal and China were in frequent contact through Tibet from very early times. It seems that Buddhism was introduced into Tibet through the marriage of Princess Bri-btsun, King Amsuvarmān's Buddhist daughter, to Srong-Tsan-sGam-po, King of Tibet, and it is quite clear that artistic influences passed to Tibet and China also. Some authorities, undoubtedly writing with nationalist enthusiasm, extend Nepalese influence and religion, social life, and art throughout China, Japan, Burma, Thailand, India, and Ceylon, and one may

3. Ibid., p. 140.

4. Perceval Landon, *Nepal* (London, 1928), II, p. 25.

be sure that China, Tibet, India, and southeast Asia received certain concrete influences from Nepal. Nepal was influenced in return, and the relative inaccessibility of Kathmandu Valley did not keep free and even frequent cultural interchange from becoming a reality.

Concrete evidence of the early artistic influence of Nepal upon Tibet and China is traced mainly to the artist Aniko who is said to have affected the making of most of the important monastery images of these two countries during the 13th century A.D. and who erected a golden stūpa of great beauty in Tibet. He was called to work in China by Kublai Khān in 1246 A.D. and the metal, clay, and architectural traditions which he established there were still growing in the 18th century.[5] The Yüan histories of China indicate positively that Aniko's contribution to the art and architecture of China and Tibet was great and that he received highest honors for his creation of chapels and images.[6] In 1626 A.D. Father Andrada found Nepalese goldsmiths employed in Tibet and in the mid-19th century Father Huc noted the presence of a great many Nepalese artists in Lhasa, Tibet. Father Huc referred to the artists' work in making "beautiful golden plates for the roofings of Buddhistic temples which plates resist all the inclemencies of the seasons and preserve always a freshness and a marvellous lustre. They are so dexterous in this work that they are sought for from the ends of Tartary to ornament the great lamaseries."[7]

Aniko was a Newār and the people of the Newārī tribe are the traditional source of most creative achievement in Nepal. They are definitely a people of unusual artistic ability and aesthetic sensitivity, with their creations being especially glorious before the Gurkhā conquest of Nepal in 1768 A.D. which was a blow to Newārī culture. *Vamśavālī* evidence of one kind places the entrance of the Newārs into Nepal as recently as 1096 A.D. when they supposedly came from South India under the leadership of Nanya Devī, a rāja from the central Deccan. Both the date and locality of origin suggested here are very questionable, and anthropological evidence clearly links the Newārs to the north as well as to India. It is not the purpose of this study to establish the origin of the Newārs or to compare them to other racial groups of Nepal such as the Gurkhās who became Nepal's conquerors. Rather, racial considerations shall terminate here with Sylvain Levi's comment upon the Newārī people who have "changed the arts of India, built temples and

5. Stella Kramrisch, *The Art of Nepal* (New York, 1963), p. 20.
6. Dilli Raman Regmi, *Ancient Nepal* (Calcutta, 1960), p. 51.
7. Levi, p. 271

palaces which have served for models to the Tibetans, Chinese; the classical pagoda hails from Nepal. The reputation of the Nepalese craftsmen consecrated by centuries, is still established in the whole of central Asia."[8]

Since the early written records found within Nepal are often sketchy, the accounts of the Chinese are very important. Early European records are also helpful, although they are few in number because only about 120 Englishmen and 10 other Europeans had been allowed to enter Kathmandu Valley before Perceval Brown's visit in 1928. Of the European accounts that do exist, Sylvain Levi's is the most useful, while the *Vaṃśavālīs* remain the most complete Nepalese manuscripts. All are supported by the study of epigraphy and numismatics.

An interval of seven and one-half centuries separates the Aśokan pillar inscription found at Lumbini in the Terai of Nepal from the inscriptions of King Mana Deva which are part of early Nepalese epigraphy. This epigraphy covers a period of 14 centuries, but without a continuous succession of documents and with many unaccountable discrepancies, although research continues. Levi points out that the records are reasonably continuous from the time of Mana Deva until the 9th century A.D., but are then interrupted until the end of the 14th century, but the gaps are being filled by current research. Stone inscriptions are abundant, especially those concerning later periods and Malla rule, but copper inscriptions have often been lost. The stone inscriptions provide little information regarding the forms of Nepalese temples. A sample stone inscription placed at the Śiva temple in the Durbār Square of Bhaktapur in 1708 A.D. presents in rather typical prose these words of Rājā Bhūpatīndra Malla:

> O thou whose lotus-feet are worshipped by gods and the king of gods, thou who art the husband of Gauri, the destroyer of Manmatha and whose forehead is adorned with the moon: I dedicate the facilities of my mind to thy two lotus-feet. Be thou propitious to thy humble devotee Bhupatindra. On Saturday and 10th of Bhadon Sudi, Nepal Samvat 828, Bhupatindra Malla to please his patron-goddess, placed Śiva in this temple, May Sadaśiva be gracious to him.[9]

Despite the lack of a complete, dependable historical chronology, much can be said about the history of art in Nepal, for that

8. *Ibid.*, p. 222.

9. Daniel Wright, ed., *Vamshavali, History of Nepal,* translated from the Parbatiya by Munsi Shew Shanker Singh and Pandit Sri Gunanand (Cambridge, 1877), p. 63.

history is still very much alive today with an almost complete preservation of its traditional character. True, some arts, such as that of the exterior paintings, which once may have covered the majority of town dwellings are now dead, but Nepalese temple architecture is still very much alive. The viewer may be as awed today by the beauty of an imposing temple or a gilded Durbār Square as he would have been in the 16th century, and the sanctity of religious sites revered centuries before Christ remains as strongly respected now as ever. The Nepalese artistic genius survives within the artist of today, just as traditional religious fervor still fills the modern devotee. A gilded display of artistic treasures is laid out before the visitor to Kathmandu Valley—a living picture of the past.

CHAPTER II

Notes on Religious Background

To probe the religious background of Nepalese architecture is to attempt to penetrate the greatest complexity of Nepalese life, to separate the inseparable religions and subcults which have welded themselves together into a finished product unlike any of its elements, and to look for rational answers to questions of faith. The influences of India and Tibet are interwoven into the development of Hinduism and Buddhism in Nepal and the country's art illustrates these cross-contacts, but only after the adjustments imposed upon them through the genius of the Nepalese artist have been made. There is no "purity" of religious division to be found here, no jealous guarding of one's own faith against the influences of a neighbor's creed, and little sense of separateness among devotees. The religious upheavals in India had no devastating effect in Nepal and the country always witnessed the unique harmony among Hindus and Buddhists which is still evident today in the many temples and shrines that are held in equal sanctity by those of both devotional leanings. Indeed, there are no temples to be found in the entire valley of Kathmandu which may be termed "purely" Hindu or Buddhist.

The great days of Buddhist monastery life in Nepal, especially in Patan, are long gone certainly, and the *bahāl* (monastery) temple complexes are often abandoned or given over almost entirely to domestic habitation, perhaps without a single Buddhist among the inhabitants. The country is no longer a major seat of religious scholarship and the prominence of Nepal which led Aśoka or his contemporaries to establish four great *stūpas* at Patan seems to have diminished. Crumbling monastery groupings like Kathmandu's Chusya Bahāl and Karunāpurī Mahābahāl testify not to a crumbling of faith, but at least to the loss of concern for the preservation

and renovation of the centers of faith. Each time the monasteries of Patan provide their annual display of *taṅka* paintings, special bronzes, and other traditional artworks, fewer and fewer historic items are seen, for tourists, local collectors and dealers, and foreign museums have taken their toll in sacred objects given up by religious groups too impoverished to refuse the payments offered for their antique possessions. Furthermore, even when restoration is locally carried out, the care and workmanship which was lavished on the original temple structure is seldom repeated. Yet, for all this, the life of the average Nepalese today could hardly be more concerned with his faith in a secular world than it is. Perhaps Nepal illustrates the emergence of a popular folk-like religion as a replacement for more formal institutions, and perhaps those monuments more concerned with scholarship, contemplation, and monastic existence have been doomed by this integration of religion and everyday life. At any rate, it cannot be said that Nepal is a country in which traditional beliefs are dying. Divisions have indeed ended, if they ever existed, and we cannot apply our Hindu, Buddhist, or animistic measuring sticks to Nepalese belief, but belief most definitely still survives. The religion of the country, like its traditional architecture, is "Nepalese style."

Priests have never become all-powerful figures in Nepalese society and their advice to rulers and other prominent devotees has usually been indirect. Even in the matter of temple design their function seems to have been basically to uphold the continuation of traditional styles and to guard against impurity within the sanctuary, while the donors' plans and general public feeling had the greatest influence upon the kind of temple to be built, and the style and size appropriate to it. The priest's role was important as he was required to instruct builders and donors in the proper traditional elements applicable to a temple under construction, but he could bring about almost no innovation on his own. On the other hand, priests were by no means at the mercy of powerful monarchs, and rulers could not choose to erect any manner of temple simply because they could afford to. Always of foremost consideration were the patterns of previous temple architecture, and any radical departure in a new temple plan from what had gone before would be unanimously condemned by devotees. Only in the case of Indian-style structures of designs imported to Nepal was relative innovation accepted, for the designs had behind them a long history of acceptance and sanctity in a religious environment similar to that of Nepal. Thus temples like Patan's Mahābauddha and Kathmandu's

Kāla Mocana were accepted as holy and beautiful, although they were never integrated into the scheme of Nepalese artistic development. Rather than for their knowledge of the basic development of temple design and the origin of canons governing temple construction today, Nepal's most venerable priests, both Hindu and Buddhist, are helpful to the student of art history mainly for their personal experiences gathered during travels throughout Nepal to countless shrines. Their grasp of current religious doctrine as well as events of the historical and legendary past in connection with temples is also a major contribution to the study of sacred architecture.

One of the major questions which must be faced in order to interpret the development of temple architecture concerns the importance of the *mandala* design or religious diagram as it relates to the temple. The geometric *maṇḍala* symbol, mainly associated with Tāntric Buddhism in Nepal, is prominently utilized in Tibet and India as well. Like such other religious symbols as the *svastika,* it concisely captures certain doctrinal elements abstractly, such as continuity and the various levels of existence. Traditional belief in Nepal is that the original *maṇḍala* design is formed by the sacred mountain of Kailāsa which is located in Tibet, with its sacred lake Mānasa Sarovara forming a kind of *maṇḍala* border beside it. The mountain itself is 22,028 feet high and stands at the northern side of the lake where it is believed to be Śiva's paradise. Ananda K. Coomaraswamy's view was that the mountain merely happened to engender thoughts of pre-existent temple forms in the minds of visitors and not that temple plans or *maṇḍala* designs were developed because of the mountain's appearance, but many of Nepal's religious leaders would disagree with this, insisting that the *maṇḍala* and even the multi-storey temple shape are based upon the appearance of the holy mountain. Other objects supposedly based upon the Kailāsa mountain are the crown of Nepalese kings, the Nepālī cap called the *topi,* and the Nepalese flag which dates back to ages long before the Buddha.

We may see the *maṇḍala* temporarily drawn inside of temples during various devotions or hanging permanently as a *taṅka* painting motif. As part of a metal canopy it máy be suspended over a central image, or atop a lotus be placed in a temple courtyard. The designs may be entirely geometric and abstract, or they may include deities, flames, animals, landscape scenes, and other elements within their borders. The colorful patterns usually include a series of concentric circles or squares, which symbolize in part the

atmosphere in its various elements. These are air as the outer ring, heat or fire, water, and earth as the inner ring. The central *maṇḍala* plan represents the temple core with the *maṇḍala* adaptable to the floor plan, and is surrounded by the atmospheric enclosure. While this circle is, of course, invisible around an actual temple, it is nevertheless considered to be present. The number of rings of the *maṇḍala* is said to represent the number of storeys which the temple is to have. During certain ceremonies, a canopy or small structure may be placed over a *maṇḍala* drawn on earth or paved temple floor, and this elevated covering is also likened to the shape of a completed temple structure. It might be said that with such a variety of *maṇḍala* design to be found, especially in *ṭaṅka* paintings, it is not surprising that some of these geometric designs should seem similar to floor plans, but the relationship is proven by construction manuals dealing with temples which clearly take their preliminary plans from the religious symbol. Some temples have *maṇḍala* designs painted on the ceilings of their interior shrines at the first level, and Kathmandu's Kāsṭhamaṇḍapa follows the basic *maṇḍala* plan with its four entrances at the four sides of the *maṇḍala,* like countless other temples. The "House Construction Theory" called the *Gṛhanirmāna-tantra* is cited as a source for such design procedures.

The number of storeys to which a temple is raised is partly dependent upon the deities to whom the temple is dedicated. The only limit upon the number is structural stability, and the highest temples found today reach to a height of five individually roofed storeys, although temples of seven and perhaps nine storeys existed in the past. The form of the temple design in diminishing widths upward at the core does not allow for shrines of Chinese or Japanese heights, but the use of multi-stage plinths of stone or brick makes it possible to raise the building itself high above the ground. There seems to be no preference for odd or even numbers of storeys in Nepalese temples, and shrines of one, two, and three levels are all common today. According to Nepal's respected Yogī Narahari Nāth of Paśupatināṭha in Deopātan, the deities to which shrines venerated by Hindus are usually dedicated are as follows:

One storey:	One god only, usually Siva as symbol of the earth
Two storey:	Ananta, representing the seven underground levels
	Indra, representing the seven levels above ground

Three storey:	Ananta, as underground symbol
	Siva, as earth symbol
	Bhāskara, as symbol of the sun or upper heaven
Four storey:	Ananta
	Śiva
	Viṣṇu
	Sūrya
Five storey:	Ananta
	Śiva
	Viṣṇu
	Sūrya
	Devī
Six storey:	Ananta
	Śiva
	Viṣṇu
	Sūrya
	Devī
	Ganesa
Seven storey:	Ananta
	Sūrya
	Visnu
	Siva
	Devī
	Ganeṣa
	Kumār

The role of fire in worship procedures and thus as a source of temple design may be more easily dismissed as an essential consideration than may the *maṇḍala* design. Although oil lamps, candles, and open flame are associated with Nepalese religious observances, they have never been used in great measure inside of shrines and have never created enough smoke to affect temple construction by making adjustments in roof or window designs necessary. Even in antiquity fire worship would probably have occurred outside the shrine itself, and the manner in which Nepalese temples are constructed, with a full ceiling over each level, would do nothing to lessen smoke concentration within a temple even if it were a problem.

A number of religious considerations are important to the choosing of temple sites and should be mentioned here. No Nepalese temple is placed in its setting by accident or because of the mere availability of land, and many, such as the Varāhī temple in the

lake of Phewa Tal near Pokhara, have very involved legends surrounding their location in a particular spot. But the fact that this building is located in water is what most interests us here, for no Nepalese temple more clearly relates the site of a structure to water than does this island-built shrine. Beside the usual importance of water for ritual bathing at a shrine, the lake surrounding Varāhī is important for its association with Lord Viṣnu, who, in the incarnation of the boar, lifted up the earth from the primordial waters. By placing this small temple in the center of Phewa Tal, Pokhara devotees have followed the same association which led to the placement of Kathmandu's famous sculptures of the sleeping Viṣnu reclining upon a bed of snakes in a pool of water with only his face above the surface of the water. This is in keeping with the belief that Viṣnu sleeps in the ocean and that the lotus grows from his navel.

Not all Nepalese temples reflect the Viṣnu-oriented water association, of course, but nearly all of them have water tanks or spouts nearby. There is not generally the great importance of temple-associated tanks as seen at Mīnāksī and other South Indian temples, but the availability of bathing areas is still valued, tanks being used in larger towns. These stone or brick-paved bathing places are usually depressed into the ground for from 5 to 15 feet and contain a number of spouts from which water flows for bathing, washing clothes, drinking, cooking, temple ablutions, etc. The spouts may be of bronze or stone carved into dragon or *makara* (water monster) designs, often with a crocodile-like beast as symbol of the River Gaṅgā and a tortoise representing the River Yamunā. By Hindu authorities it is considered quite essential that these symbols attend artificial water sources while natural tanks do not require them. Buddhist leaders put less emphasis perhaps upon the tanks, but they are used continually by devotees of both faiths. Elaborate bathing places with spouts are to be found at Balaju gardens near Kathmandu and in the royal palaces of the valley, while very large tanks exist in each of the three main cities, the most notable being the Rānīpokhari with its central Siva shrine and Malla elephant sculpture in Kathmandu. Although they are of less sanctity than temple areas, the tanks and bathing areas have a semi-sacred aura which is heightened by the presence of religious sculptures near these sites. When no source of running water and no tank is available, water may be stored in small stone tubs within the temples so that purification is possible. If water is struck during the digging of a deep foundation, it is usually utilized as an advantage of the site. Daṭṭātraya in Bhaktapur, for example, has a deep well just before the entrance door of the sanctuary.

While some temples are located far from any source of running water, such as the hilltop shrine of Cāṇgu Nārāyaṇa outside of Bhaktapur, those in Deopātan, Kāla Mocana in Kathmandu, and Tripureṣvara located nearby are among temples placed very close to the river's edge with bathing platforms and burning ghāṭs for funerary purposes built out into the river as an integral part of the temple plan. The Bāgmatī and other rivers of Nepal are believed to be the source of the holy River Gangā which flow from the Himalaya through India, and thus all Nepalese rivers have sanctity of their own. A temple is especially touched by this sanctity if the river becomes part of its plan, and this, as well as practical purposes, must have been in the minds of the Licchavi leaders who established most of Nepal's original temple sites. Once the sites were deemed holy, they were perpetuated.

It was the desire for visual prominence that led to the placing of certain temples on high outcrops of land, even though this sometimes created problems of access, water supply, etc. Surely visual effect was considered in the placement of Umā-Maheṣvara at Kirtipur town's highest point and of Cāṇgu Nārāyaṇa at the summit of its hill. The painted eyes of the Buddha on the Svayaṃbhūnātha stūpa near Kathmandu gaze upon all of Kathmandu Valley from atop the stūpa's high hill, and the view from Chobar's Ādinātha temple is breath-taking. While each of the sites has a legendary history concerning its placement, visual prominence is very dramatic.

The royal temple of the goddess Taleju in Bhaktapur is the oldest of the valley's three Taleju temples of royal patronage and it is not a high building. Its geographical elevation, however, is high, and it is said that King Ratna Malla elevated the Taleju temple of Kathmandu, which is a lower-lying city than Bhaktapur, upon its high brick plinth in order to bring it to the elevation of Bhaktapur's structure so that divine "communication" between the two temples might be easier. Likewise, when Patan's Taleju was built by Siddhi Narasiṃha Malla it was placed high atop the palace building in order to reach the height of the other two Taleju protectress shrines and to share their spiritual plane.

Another instance of religious influence upon temple placement concerns the digging of a foundation hole into holy ground. Whether a secular or sacred structure is to be built, it is essential that the presence of sacred Nāga snakes below the ground level be taken into account. These holy serpents which represent gods and goddesses must not be disturbed in their dwelling and resting places

by the digging activities of mortals, or serious consequences would develop. The snakes are said to be widespread in their movements below the earth's surface, and it is necessary that a priest examine a sample of the soil before digging begins, in order to determine whether holy white Nāgas are present there. He need not visit the site to decide this, and the soil may be brought to him for examination. He might also consult the various manuscripts which exist, describing the proper methods of digging foundations, so that the Nāgas' peace remains undisturbed. Such studies sometimes include graphs showing the plan of temple foundations encircled by Nāga snakes. Such books prescribe rules for choosing sites, and the snakes are meant to live in harmony with the temple building in their midst.

A question of disagreement among scholars in Nepal involves the possible psychological influence of the Himālaya as seen from Kathmandu Valley and other parts of the country on the development of temple design, especially the shape of the roof. The Himālayan peaks have always been considered holy in themselves in Nepal as the abode of the gods, and it would seem possible that a shrine built to enclose the image of a god might be modelled in part after those mountains. Surely the Nepalese style temple is quite different in form from the sometimes squat and rectangular domestic dwelling, or the high and narrow rectangle with fairly low roof used for dwelling in town and city. Its configuration is much more upward-directed, as if reaching for heaven while retaining an attachment to the earth. E. B. Havell suggests that the mountain peaks were of such religious importance that the temples were consciously modelled after them, while D. R. Regmi has stated that the mountains were of indirect psychological influence only. It is among the religious leaders of Nepal that the mountains, especially Śiva's holy mountain Kailāsa, are considered to be most essential as models for temple design and various symbols.

In view of the importance of the mountain symbol in Nepal today, and the environment of Kathmandu Valley itself with its rim of shimmering white peaks, it seems very likely that the sacred mountains could have inspired the directions taken by sacred architecture. Such a situation would point to the Himālaya as the birthplace of the multi-stage temple tradition, a tradition that is sacred, regional, and functional within the climate of the mountains.

CHAPTER III

Elements of Nepalese Temple Architecture

The following survey will examine in detail the individual elements of the multi-stage Nepalese temple, be it free-standing or joined to other buildings around a courtyard. We must first give attention to the structural design of the building as a whole and then proceed to look at the smaller details of symbolic and decorative additions to the basic temple forms. The survey of details should explain the finer points touched upon in any broad examination of an individual temple, and the plates should be referred to as illustrations of various elements, visually impressive but difficult to describe in their complexity. While a great deal is said about the function of various elements as symbols, it must be emphasized that the majority of Nepalese worshippers are not concerned with legendary and historical explanations of their temples, and for the most part they accept that they are designed the way they are simply because it is proper. And we must remind ourselves that something which began as a symbol may lose its symbolic connotation during a cycle of re-use, until eventually it becomes a decorative motif only. This seems to be quite true in the matter of some floral doorframe designs, for instance, and a great deal of investigation is necessary in order to assign symbolic origins to elements such as quite abstract cornice border designs. But the meanings are there, and the *mandala* provides clues.

A. Basic Structure

The structure of the Nepalese temple may appear to be deceptively simple on first sight. The square or rectangular core of brick usually has a single small doorway and small false or functional windows mounted into the walls which are not marked by entranceways. The windows have frames of wood, usually highly

decorative, which are mounted into simple brick walls. The basic rectangular core has a broad wooden cornice with ledge that passes all around the building just above the height of the doorframe or doorframes. This cornice is set into the core at least 3 feet below its upper limit. This ledge buttresses the lower ends of wooden struts which lean outward from the core at an angle of about 45° to support the temple roof. This roof slopes downward at an angle of less than 45° from the top of the core and has a lengthy overhang beyond the point where it is met by the struts. The struts meet the underside of the roof along a horizontal beam which is about 3 to 10 feet from the edge of the overhanging roof, this overhang distance depending upon the total size of the structure. Multiple stages are built one on top of the other, each storey having an inferior brick core of narrower width than the storey below it. The uppermost roof always comes to a peak and is often covered with gilt copper. The entire building rests on a base of stone or brick, whether a 1-foot high platform or a very high base forming a multi-level plinth. The base and brick core are of simple design and the sloping roofs are usually covered with plain baked tiles. The complex of beams underlying these tiles and forming the roof is of complex construction but it never approaches the elaboration of the Far Eastern temple roof, for example, with its fantastic bracketing system.

The materials used in construction are nearly all readily available in Kathmandu Valley. The stone is found locally and is usually cut into rather large slabs at least 2 feet long and several inches thick for paving purposes at the base of temples or in courtyard enclosures. These grey stones are also used for paving the narrow streets of some towns, as in Patan and Bhaktapur. Temple bases, plinths, and courtyards, though often faced with stone, are commonly constructed almost entirely of brick. The bricks so used are produced of earth from the rice fields of the valley and are supposedly baked with oil for extra strength and bright color if they are to be used for an exterior surface, but are simply sun-dried if they are to form the inner portion of a plinth, foundation, or temple core. Thoroughly burnt bricks are unusually strong and waterproof and therefore are always used for the walls of temple buildings. Secular structures are also sometimes built of baked bricks. The bricks are made by hand in the fields between crops and they may be seen in great piles drying in the sun amid the surrounding greenery of the fields. Their size varies somewhat but they are usually of the approximate size and shape familiar in the West. Special bricks are made for flooring interior sanctuaries. The mortar

used to hold the bricks together is said to sometimes contain an organic oil the color of which is whitish. The mortar is usually painted bright yellow during polychrome restorations. The bricks are naturally of a bright red color but modern restorers often apply a bright red enamel to them on temple exteriors.

The foundations of the temples of Nepal, that is the bases below ground level, present some problems because excavation of these constructions is almost never carried out. It may be assumed that the underground foundations are shallow, however, and architectural manuscripts do provide some clues as to their construction. It is probably true that the foundation stage, called the *jag,* is not completely solid, although the base directly below the image of the deity is said always to be especially strong. Stone rubble or brick pieces must fill in most of the base below the elevated core, the heavy enclosure walls of the foundation being made of unbaked brick or stone. These foundation walls possibly extend outward beneath the temple and do not simply project downward as a direct continuation from the core of the first storey. It is suggested that the foundation walls extend downward for about 9 to 11 feet beneath large temples, for even an ordinary home has foundations 5 to 7 feet in depth. This is because the alluvial soil of this valley is quite soft and the earthquake zone through the valley makes firm foundations necessary. Without excavation, it is impossible to state whether the foundation walls actually do fan out to greater width as they continue down into the earth, whether a stepped kind of expansion is followed such as appears above ground in multi-stage plinths, or whether the foundations are actually as deep as reported here. Certainly they would have to be fairly flexible.

Besides the courtyard base, the raised stone or brick platform, or the multi-stage plinth, many temples stand on a final stone base which is flush on all sides to the brick core of the lower storey. This base forms the floor of the interior shrine, where it may be left uncovered or paved with brick. In ancient temples, a special kind of brick was used for shrine paving. These bricks were from 9 to 12 inches square and were made by the same method as oil-baked bricks. It was quite common to make the impression of a small *mandala* design on each of these bricks before they were baked. In recent times, such bricks are made in about 6-inch square size, although grey stone and marble sometimes replace them for interior paving. Colonnaded circumambulatory passages around a shrine usually have the same pavement as the interior, while the poorest shrines, with no stone base below them, may have a simple earth floor inside the sanctuary.

B. Pattern and Materials of the Roof

Nepalese temples are easy to recognize mainly because of their gently sloping roofs that project far beyond the width of the brick core upon which they are mounted. In so doing, the roofs provide for the drainage of rainwater away from the wood-carved and bronze-decorated core, afford devotees shelter from sun and rain, provide a mounting place for ornaments and offering displays, and give the temple structural and psychological stability. Especially in temples of three or more storeys, the slope of the roofs, repeated in diminishing proportions, has a rhythm pleasing to the eye, and the whole multi-stage structure becomes a dynamic and architecturally dominating enclosure suitable for a holy image. It is even more powerful if raised on a multi-stage plinth, such as Nyātapola temple in Bhaktapur. In groups inside a town these roofs, crowned by glittering pinnacles of bronze or gold, delicately punctuate the sky-line and give large Nepalese towns a horizon line unique in Asia.

The top of a rectangular, square or many-sided storey is always flat, whatever level the storey may be and whether or not another storey rises above it. As noted, each storey has a roof with heavy beams that fan out umbrella-fashion, as if from a central pillar. These beams slope downward from the core at angles which vary with different temples, but are always less than 45°, to meet the struts which slope upward from the cornice ledge to support the horizontal beam which connects the fanning roof beams to one another. Especially strong struts are always placed at the corners of the rectangular or square core where they must extend further than other struts in order to support the squared roof at its points of greatest weight and longest overhang. This makes up the skeletal structure of the Nepalese roof, but much is added to it. Over the fanning beams is placed a solid roofing of flat wooden boards placed horizontally on all four sides of the roof from the core to the lower roof edge. The boards are placed quite close together and are usually covered in turn with a layer of mud or earth from 1 to 2 inches thick. This is followed by the final capping of heavy fire-baked interlocking tiles, sometimes after an intervening narrow layer of wood has been added. Neither the earth nor the tiles are always present, for roofs are sometimes covered with a sheeting and ribbing of gilt-copper, as on uppermost roofs. Gold sheeting may also be applied.

The roof tiles are made of fire-baked clay which may have oil added to make them nearly as strong as similarly baked bricks. They are always rectangular, but vary in size from 8″ by 5″, the most

common, to about 18″ long by 10″ wide. The large tiles are used on some roofs of the old Royal Palace in Kathmandu as well as other buildings of considerable age. The narrow ends of the tiles are notched to interlock with one another and they effectively pass rainwater down the sloping roofs to their edges without letting any water soak through below the tiles. The back edge of each tile hooks upward to catch the front edge of the tile behind it while the tile's front edge hooks under in turn to grip the end of the tile before it. The clay for these tiles comes from the local fields where bricks are also made.

Clearly, a roof constructed of all these materials is remarkably heavy, and the struts and beams serve as massive buttresses against weight. The building as a whole, however, does illustrate an important interplay of stress and counterstress which imparts a masterful balance without which such a broad-roofed superstructure could never be supported above so narrow a core. It seems that by an almost intuitive judgment of roof beam length versus wall height this balance has been possible, for neither the skeleton nor the finished structure points to complex architectural relationships. The wood used for the basic skeleton of the roof complex comes from the Shala tree, *Shorea robusta*, supposedly better than teak for building purposes. It is the hardest wood available in Nepal, and legend says that it will survive 1000 years' exposure to air and 1000 years' immersion in water.

The fanning beams of the uppermost roof always extend to the center of the core to meet like the ribs of an umbrella and form a peaked roof. A central pillar is sometimes placed beneath them here, extending only from the "floor" of the top storey, which is of single wall construction and has no other support for the heavy roof. The central pillar is quite small and is not related to the great pillars of Far Eastern tower temples.

The double wall construction, which makes the use of a central pillar unnecessary on all but the uppermost level, is formed by the projection up into each storey of a core consisting of the outer brick wall of the storey below it. Thus, at the lower level of any multi-stage temple we enter by way of the outer door a narrow passage before the walls of the interior core which encloses the inner sanctuary. The core which stands separately within the first floor walls also forms the walls of the second storey as a solid and direct continuation upward of the inner walls of the main shrine. There may be enough space between the outer and inner walls of the first level to provide for a narrow circumambulatory (*pradakṣina*) pas-

sage, or the outer walls may even be eliminated in favor of a colonnade of wooden pillars around the inner core. In such a construction, as at Viṣvanātha in Patan, it is clear that almost all of the weight of the high superstructure rests on the inner core. This is also clearly illustrated by the five-storey temple of Nyātapola in Bhaktapur. An examination of Bālakumārī near Patan and Kaṣṭhamaṇḍapa in Kathmandu reveals that the weight of these multi-stage temples is almost entirely concentrated on the four corners of the core structure of the first level. At Kathmandu this core consists of only four very large pillars supporting the great mass of the upper levels.

A type of temple which is quite rare but worthy of mention is that which places a completely open balcony at the uppermost level. In the case of the Indra Mandir of the Durbār Square in Kathmandu, the open balcony was constructed to make it possible to display publicly the image of the shrine during certain festivals, notably Indra Jātrā, but it is unusual that devotees are allowed onto the balcony at other times quite freely here, defying the taboo that a mortal should not place himself above the image of a god. The construction of this upper level bears comparison to the free-standing cupolas seen on temples like Kvā Bahāl in Patan as well as to the open or partly open upper levels of Simha Satal and Kāṣṭhamaṇḍapa in Kathmandu, as well as Dattātraya in Bhaktapur.

Before going on to the complex subject of the supportive strut level of the Nepalese temple, the various decorations and symbolic attributes of the roof should be considered. It is the roof above all which gives the Nepalese temple its unique appearance, not only because of its general form and repeated sloping surfaces, but also because of its individual ornamental and symbolic elements. As in the case of all additions of an ornamental or semi-ornamental nature, we may assume that every one of the roof elements originally had a symbolic meaning. The best way to sample the great variety of roof designs in Nepal is to examine a selection of the temples themselves. The entire complex of the standard Nepalese temple roof may have developed partly from thatch-roofed temples of distant antiquity in Nepal. There are undoubtedly relations to domestic architecture, with its varying styles of peaked and partly flat-roofed buildings. To this may be added foreign influences. The roof itself may be covered with tiles or thatch made mainly of rice or wheat, being used most commonly in Kathmandu Valley because of its greater durability. That domestic architecture involves religious

considerations is evidenced by the occurrence of the roofing ceremony which concludes the building of a house. This ceremony, involving the sacrifice of a black goat or other animal, is marked by placing on the roof of the house a temporary pinnacle of the shape used on temples.

1. Sloping Roof Edging: Nepalese temple roofs always have a raised edging along their sloping corners. This is to protect the corners from decay at the joining of the wooden skeletal structure and to effectively keep water seepage out. The best traditional method of protecting these sloping corners is with a covering of specially designed angular tiles which fit over the corner edge and joins the flat tiles which cover the rest of the roof. These are very strong and fire-baked, as are the regular roof tiles. Another traditional roof edging consists of a great many small flat tiles standing on end along the entire length of the roof slope at the corners to form a high protective rib. This method is very commonly seen, as at Visvanātha in Patan, but it is not as effective in keeping water seepage out as is the specially shaped tile edging. Furthermore, its appearance is very heavy and awkward as part of the total roofing scheme. The roof edging which has become most common in recent times is a heavy rib of plaster or cement covering the entire sloping corner to form a white raised edge or ridge along the roof. This is by far the most popular method used today and nearly all renovated temples are so marked. Kāṣṭhamaṇḍapa is a typical example. At the time of the application of this edging an additional band of cement is added horizontally across the width of some roofs, all the way around the structure. Presumably this band is meant to hold down some of the tiles and to strengthen the roof, but its appearance detracts from the unity of the tiled roof. In very rare instances we find that a small temple may have its roofs entirely plastered over, but much is sacrificed in such an operation and the roof structure becomes heavy while the temple has a bland effect. In all cases plaster is an unattractive addition to the roofs.

2. Roof Corner Curves: Specially formed tiles or plastered cement may form curves at the overhanging corners of a temple roof, although metal curves attached to the wooden corners of the roofs are more common. These objects, called *rūpas,* are completely without practical function, but they give the roof its graceful silhouette. The downward slope of the roofs would be heavy and oppressive if the eye were directed only toward the ground, but the addition of these elements with their sprightly upward curve at the corners allows the viewer's eye to be re-directed upward and creates

the illusion that the roofs are much lighter than they actually are. The roof pieces made of metal, thinner and more pronounced in their curve than the tiles or cement forms, are the lightest. These are usually part of a bronze bracket which is attached to the edge of the roof at the corner. This bracket may be embossed with floral or geometric designs and it is integrated in its attachment to the edge of the roof. Kva Bahāl in Patan has beautiful metal curves, as does Matsyendranātha in Kathmandu and many, many other temples in the valley. At Kvā Bahāl they have an additional curve so that their total shape is rather S-shaped. Other variations upon the curve include the rather organic but overly ornate decorations of Vajra Yoginī in Pharping with their floral decorations obscuring the basic curve. At Daksina Kālī in Kathmandu we see the curve culminating in the form of an animal head, thus hindering the lightening effect of the addition. When added to a bronze or gilt-copper covered roof, the metal curves are even more effective visually because they are more clearly a continuation of the whole roof complex. They are usually more prominent here as well, and we see at Kumbheshvara in Patan that the upper gilded roof with its large corner curves appears much lighter and more elegant than the lower four tiled roofs with small *rūpas*. It seems unlikely that there is any symbolism associated with the curves today, and their function appears to be purely visual.

3. Birds and Other Additions at the *Rūpa*: The curves often have further additions, most notably birds. These small images of metal are about the size of sparrows and are often perched upon the upward-curved tips of the corners. They may adorn only the top roof of a multi-storeyed temple or they may be very numerous, adorning several roofs as at Kvā Bahāl. The birds may have their wings spread, as if in flight, or at their sides, the latter pose being most common, and they often hold leaf-shaped pendants in their beaks. These pendants are also made of metal, but are so thin that they flutter in the wind very much like the clapper ornaments of bells on temple roofs. The pendants in the beaks seem almost certainly decorative only, for they are also added to the ends of *dhvajās* or *patākās*, roof banners, and the mouths of supportive snake images, always glittering in the sun when the breeze blows them. The birds themselves, however, require more investigation. General opinion is that they are basically decorative, but that there is also some symbolic importance in the chirping of real birds as a kind of warning. When the images are added to a building, its construction is said to be finished and a special worship procedure takes place,

including a roofing ceremony. This is the mark of the last step in building, just as the sacrifice of a goat in the foundation depression may be the first step.

A number of other elements may be seen in place of the birds, either mounted on the tip of the curve or behind it on the roof edging. Peacocks with fantails are sometimes seen here, and Garuḍas are also sometimes found. Dakṣina Kālī in Kathmandu has some very floral bronze curves which look like clusters of flowers and leaves from the front but which reveal birds in profile when seen from the side. At times a pendant is hung from the tip without any other ornament. Nearly all such additional decorations, however, are restricted to bronze forms while plaster and tile curves are almost always left plain.

Curious additions often placed behind these forms are the large metal faces of guardians or attendants which gaze forward beyond the curves. These wear bronze crowns and may represent Tārā goddesses on temples such as Kvā Bahāl and Matsyendranātha in Kathmandu. They are sometimes seen on basically Hindu temples as well, but in such cases the faces most probably represent vehicular attendants. The care given to the modelling of these images is quite complete and they are surprisingly detailed in view of their high placement where it is difficult to see them clearly. These faces representing Tārā goddesses, other minor deities, vehicular attendants, and guardians are protective as well as decorative additions to the sacred structures.

4. Gilded Roofs: Again, the upper roofs of many major temples are of gilt copper and they may be gold plated. They often have the attendant faces just discussed along their roof edges as well as behind the corner curves. These are so placed as to form the ends of the downward sloping ribs which lie along the metal roof in parallel "vertical" lines rather than in a fanning design. These ribs are non-functional, just as are the raised metal edgings along the corner slopes which merely copy the configuration of tile roofs. The ribs are visually effective, however, and the faces which mark the ends of the ribs may form an attractive border along the gilded edge of the roof. The gilded roofs always shine brilliantly in the sun, and those temples which are especially sacred may have more than only the upper roof gilded. Paśupatinātha in Deopātan has two golden roofs, as does Matsyendranātha in Kathmandu. Kvā Bahāl provides one of Nepal's best examples of gilded roof decoration in great abundance.

Roof gilding is symbolic of purity, and genuine gold is used to

cover the holiest of temples, which deserve more than mere gilt. Raw gold that entered Nepal from Tibet in trade may have been the original source of the golden ornament tradition for temples, although today a mixture of copper, zinc and brass is usually used to make metal roof coverings. The erection of a golden roof is considered to be an ultimate honor for the god to which a temple is dedicated.

5. Roof Bells: Another roof element which is almost universally found in Nepal, both on gilded and tile roofs, is a border of bells. Bells 3 or 4 inches in length are almost always hung beneath the edge of overhanging roofs all around temples. They are attached to small hooks below the roofs and have large metal clapper pendants which catch every wind and cause the bells to sound in the breeze. Like the large bronze bells which often stand beside temple entrances in their heavy mountings, these small bells are meant to give devotion to the gods through their sound and to show the deities that the minds of men are upon them. They call devotees to the temple and they project the devotees' worship to the realm of divinity. These bells do not function as any kind of warning device as large bells sometimes do in Nepal.

The only noticeable variation in the design of these small bells is in the length of the metal hooks upon which they are hung. The bells of Bālakumārī hang many inches below the roof underside because of their long mounting hooks, while those of Nyātapola hang close to the roof in a more typical manner. These rows of bells all around the roof edges are a most essential element in giving Nepalese temple architecture its delicate appearance, even when the structure itself is massive and heavy. They are one of the most charming architectural motifs of Nepal, and their classic method of manufacture has recently been revived.

6. Metal Roof Borders: The roofs of the most elaborately metal-decorated temples often have a covering of embossed metal over their wooden edges as flush borders, but more noteworthy than these are the hanging metal borders called *kiṅkiṇīmālā*, meaning "garland of little bells." These may be solid or perforated and they relate to cloth hanging banners which are still to be seen on some temples. The metal hangings clearly include the auspicious symbols at times, although their motifs also reflect bell elements, deity and attendant forms, and various floral motifs. The borders are placed all along the undersides of the roofs, about 3 inches from the outer edges, and bells are often eliminated in favor of the *kiṅkiṇīmālā*. Demon figures are sometimes seen on the borders as protectors of a

temple. Although usually a solid border, the *kiṅkinīmālā* may be comprised of a series of small hanging banners closely set, as in the case of the Sveta Kālī temple which is so marked at its lower level. Here the hanging border is about 1 foot high with deeply embossed designs upon individual banners about 10 inches wide hung along the edge of the roof, which itself has a geometrically embossed bronze covering. Kathmandu's Matsyendranātha has beautiful *kiṅkinīmālās* at both roof levels, with perforated designs of intertwining floral designs. Hundreds of tiny bronze pendants are attached to the lower edge of the *kiṅkinīmālā* here, shimmering in the light and freeze.

Before turning from the examination of roof borders, it should be noted that the edge from which bells and *kiṅkinīmālās* hang is commonly of plain brown wood, the only decoration of which might be a row of white daisy-like flowers. Only rarely is this edge itself given an embossed covering of bronze of similar appearance to the *kiṅkinīmālā*.

7. Metal Corner Banners: The Matsyendranātha temple in Kathmandu also presents outstanding evidence of another roof-related ornament prominent in Nepal: the hanging metal banner. Although these banners are at times hung all around the roofs, descending from the underside of the roofs just behind the *kiṅkinīmālās,* their place on typical temples is directly under the corners only, where they hang diagonally so as to be viewable from all sides of a shrine.

The small banners or flags of Nepal, which are also made of wood, are the ritual and permanent symbolic versions of the cloth prayer flags which are hung without much ceremony on all kinds of Nepalese shrines, monuments, and images. The cloth flag or banner is a very old religious form in Nepal, and they may still be seen hanging from poles around temples or attached to the temples themselves. The Bhairava temple in Bhaktapur, for example, usually has cloth flags on bamboo poles protruding from its balcony-level windows. For religious donation and for the further ornamentation of temples, these cloth flags became the models for beautifully designed metal banners which are loosely hung at the roof corners so that they may blow in the wind. Pendants attached to these also catch the breeze, hanging from the two-pointed flag which is most often seen as well as from three-pointed banners, as at Matsyendranātha. The eight auspicious symbols to be explained later are a popular theme of design on these banners, although attendant deities and guardian figures may also be placed upon

them, as at the Taleju temple of Kathmandu. They may be quite large, such as the 2½-foot long floral embossed banner of Śveta Kālī in Kathmandu, or they may be very tiny. The four corner banners of a temple may be marked by four major gods of great power, the Lokapālas, as protectors of the temple and the world, as at Taleju in Kathmandu, and these provide a note of comparison with the *ṭaṅka* paintings of Tibet. Indeed, Tibetan custom may be the root of the bronze banners of Nepal, for certain cloth *ṭaṅkas* which Tibetans customarily relate to religious monuments along with innumerable small prayer flags, as at the stūpa of Bodhināṭha, are much like the Nepalese versions of these objects. The Tibetan *ṭaṅka* paintings are usually on scrolls of yellow, red, or green color and they are generally made of canvas or silk, wool and thick cotton almost never being found.

8. Descending Metal Banners—the *Dhvajā* or *Patākā:* The long metal banners called *dhvajās* or *patākās,* which descend from the pinnacle down past the edge of the lowermost roof edge, are as important for their religious meaning as for their decorative appearance. These long ropeways of connected metal plates are said to be a kind of pathway from heaven along which a god may descend toward the earth. If a devotee prays with great enough devotion and if his problem is such that a deity deems intervention necessary, the god will come closer to the earth to help the devotee. The wide end of the banner, usually hung with small pendants, is the lowest point to which a deity will descend, and it may be marked with small embossed image of the god. There seems to be no restriction as to which deities might approach a *dhvajā* or *patākā,* and the banner itself is not considered to be an essential temple attribute. Most shrines do not have it, but some temples may have as many as four or five. They hang at the front of the temple beginning at the pinnacle of the uppermost roof and they usually extend past the lowest roof over the main entrance to the shrine. In some cases, however, the *patākā* may descend only over the upper roofs and not to the lowest, or it may be long enough to involve the top roof only. Among well-known temples having these lengthy rope-like banners are Matsyendranātha in Kathmandu, Bhīmasena temple of Kathmandu, where only the upper two of the three roofs are involved, the Sveta Kālī which has three banners of this kind, Annapūrna Mandir in Kathmandu with its simple single banner, Bhīmasena in Patan, and Kvā Bahāl with its broad banners illustrating in three-dimensions the auspicious symbols. It should be noted that the small-scale central shrine at Kvā Bahāl illustrates the very unusual

custom of having *patākās* or *dhvajās* on more than one side of the structure. The three-roof temple of Vajra Yoginī has a banner extending from the pinnacle past the edge of the middle roof only, while the Bāgh Bhairava of Kirtipur has a *patākā* extending from the pinnacle to just beyond the uppermost roof. The length of the banners is quite possibly dependent upon the resources of those who donate them and they probably are symbolically satisfying to the devotee regardless of their length. They are specially displayed in Kathmandu Valley at the time of the Matsyendranātha festival when the image of that great deity is moved from place to place. At that time it is said that the banners represent the various gods who gather together in harmony with Matsyendranātha at the time of his festival.

9. *Kalaśa* **Vases below Roof Corners:** In addition to the many other ornamental borders and corner symbols which hang from the underside of the roofs of temples are the *kalaśa* vase symbols resembling full-size water vessels which are also placed in position under the roof corners of various shrines. These may mark the corners of one roof while banners mark another roof or the two markers may even join below individual corners. They are also hung in conjunction with the bells which are so commonly attached to the roofs to form borders. The vase, like the *pūrṇa kalaśa* symbols embossed on gilded doors or mounted in false windows, represents the blessings showered on man much like the cornucopia symbol of the western world, and this humble water vessel is considered to be a most auspicious ornament. While the shapes of the vases vary slightly, being very rounded or perhaps having a crescent-shaped lower body, they are usually oval in general forms as they hang from the upper reaches of a temple. Sometimes they are perforated, an unverified explanation of this custom being that the object is then meant to be a kind of lamp which, when hung at reachable levels, might even be lighted at night. Arranging lighted lamps in this way would be quite impressive after dark, but this reason for the perforation of *kalaśa* ornaments seems quite unlikely because they are almost always in a position where they could not be reached for lighting. The present author never saw them in such use, and they still look like water vessels even after the perforations have been added. It is reported, however, that the Taleju temple of Kathmandu has such perforated lamps containing oil inside the restricted shrine as well as standard *kalaśa* vases hanging at the exterior of the upper roof. The *kalaśa* vase as an ornament is extremely common in Nepal and its religious implications require

further investigation, for it is obviously given greater emphasis in temple design than are most other auspicious symbols.

10. Pinnacle: The crowning element of every Nepalese temple is its pinnacle. This spire may be made simply of plaster and be less than 1 foot high, or it may be a group of gilded spires, a complex in which each pinnacle is crowned with an umbrella supported by an embossed strut complex of great intricacy. The average pinnacle is represented by a single spire, like that on Siva Mandir in the Durbār Square of Kathmandu. There are relations between this basic form and the temple finials of India, but Nepalese artists have added various elements of their own to the basic form. The essence of the pinnacle consists of a slightly flattened globular base which may have as its lowest level a border of small beads. Above this is an oblong or circular pinnacle stage which usually has a round or pointed finial. The overall shape of this pinnacle is like that of a bell, and this is not necessarily coincidental.

The size and shape of the temple, as well as the deity to which the temple is dedicated, determine the style of the pinnacle. The triple spire, for instance, is symbolic of Brahmā, Viṣṇu, and Maheśvara on Hindu temples, and Buddha, Dharma, and Sangha are symbolized on Buddhist temples. While the stone pinnacle of the eight-sided Kṛṣṇa Maṇḍir in Patan is not very typical of Nepal because of its material and large size, it does offer a clear example of the complex symbolism which may be suggested by these pinnacles. Firstly, the spire itself stands on a flat base attached to the top of the temple here, but the base may consist of multiple flat layers of varying lengths which end in upturned corners as on the temple of Siva-Pārvatī in Kathmandu. The shape of these sculptural bases is reminiscent of the abstract form cornice beams which extend at the corners of most temples below the strut level and of root curves. Above this base is an extremely flattened pair of circular rings at Kṛṣṇa Maṇḍir, and above this the large ovoid form which is basic to all pinnacles. In the case of Kṛṣṇa Maṇḍir there is a scalloped border that reveals the temple's closeness to Indian traditions in stone. Above this ovoid is a border of circular forms which serves as decorative edging for the flattened bell-shaped pinnacle element above it. Next is a amsll spherical division divided into petal-like segments as a symbolic lotus design and above that is a sphere representing the holy water pot or *kalaśa*. After a series of three tiny rings, we have the final or pointed culmination of the pinnacle which represents a sacred jewel.

Kṛṣṇa Maṇḍir does not have a sacred umbrella mounted over

the pinnacle, but most Nepalese style temples do. This protective canopy of many layers goes back to pre-Buddhist times as a sacred object and continues today in Nepal, as elsewhere, as one of the eight most auspicious symbols. It is painted onto the front of Vajra Yoginī, for example, and it is repeatedly embossed upon the *patākā* for *dhvajā* of Kvā Bahāl. It is believed that all deity images should have a canopy or umbrella over them, and even the living goddesses representing Kumārī should be so covered during their rare ventures outside of their temple-homes. As an indication of supreme veneration, the umbrella is mounted over the temple spire in honor of the holy precincts, but especially of the deity enshrined within them. This umbrella is always of metal and brightly gilded, standing over a gilded pinnacle in most cases. Plaster pinnacles rarely have umbrellas, showing that these extra coverings are not considered to be an essential architectural feature, although they are always desirable.

As with the pinnacle itself, temple umbrellas may be of great variety in design, ranging from two to thirteen stages in height, each umbrella being mounted on a central support and slightly smaller than the umbrella below it. The towering structure which results is sometimes rather unstable and may become bent in the wind or rain, especially if its support consists only of a single metal rod attached to the pinnacle base, as at Bhagavatī of Nala. This single support is generally satisfactory only for the smallest size umbrellas.

The Siva-Pārvatī temple is crowned by a triple pinnacle with three small umbrellas mounted on a supportive frame of bronze. This frame is quite ornate, exemplifying only one of many variations, consisting of three arches with metal foliage entwined around them like vines. The umbrellas, which are multi-level but quite small, are perched atop the frame at the center of each arch. The pinnacles beneath the umbrellas and within the frames are of two distinct bulbous stages and the overall pinnacle in the top center of the rectangular temple roof is quite effective visually while adding a light note to the rather ponderous shape of this large structure. The pinnacle may follow a great variety of styles and there is no spire device of even slightly similar design to that of Siva-Pārvatī, for example, in the entire Durbār Square.

More common than the triple spire pinnacle is the single spire type with an umbrella on a triangular support over it. The support consists of two metal struts which meet over the spire as its third side. The Taleju temple of the Royal Palace in Kathmandu has this type of crowning device, as does Cāṅgu Nārāyana, the pinnacles

KATHMANDU 22610 ... LIBRARY

being quite large and impressive in both cases. This support is often used also over a five-spire pinnacle formed as a small golden spire is placed at each corner of the square or rectangular base that lies below the main central spire. The arms of the triangle support are sometimes curved into decorative scallops, as in the case of the Vārāhī-temple in Pokhara, and it may be quite elegantly decorative. It does not seem likely that the frame in itself has any symbolic significance, but its role in supporting the honorific umbrella make it an important device. That these umbrellas and supports are often profusely decorated and valuable is shown by the crooked pinnacle complex of Bālakumārī, battered and bent by thieves who climbed to the top roof in an effort to steal it. The injuries suffered by one of the thieves in this unsuccessful attempt are said to reveal the wrath of the gods. This pinnacle of three spires has double bronze flags on rod supports at all four corners of the pinnacle base as an additional auspicious symbol, in honor of the temple goddess, enhancing the majesty of the shrine near Patan. The pinnacle complex of any major temple always attracts considerable attention visually and is essential to the gracefully upward reaching silhouette of the temple, its heaven-directed composition being echoed by the gilded curves present at every roof corner.

An unusual type of pinnacle is that which becomes so elaborate that it is no longer central as a final element but instead forms a kind of standing border along the entire top of a rectangular temple. This rare variety is illustrated by the Taleju temple in Bhaktapur and by Bāgh Bhairava in Kirtipur with its dozen small golden spires and unusual metal canopy. Upon this is mounted an umbrella and from this a *patākā* is hung. While this grouping of spires seems proportional at Bāgh Bhairava, at the Taleju temple it seems too large and dominant. It should be noted also that the Bāgh Bhairava temple illustrates the repeated use of pinnacles at the front of the lower roof as well. The multiple spires are not nearly as effective visually as they should be in this location, however, since on the lower roofs they are situated with their backs joined to the brick core behind them. Nevertheless, their auspiciousness makes their multiplication desirable. Such placement on the lower roofs is usually confined to large temples of rectangular plan.

C. Supportive Strut Level

Although the supportive struts and various attendant elements for holding up the overhanging roof are technically part of the roof complex, they may be considered separately here because of their

intricacy and their status as the artistically dominant feature of the Nepalese temple as a whole. If a single element had to be chosen as most illustrative of the unique qualities of Nepalese temple architecture, it would have to be the elaborately carved strut level of wood. The variety of carvings which we find is amazingly diverse in light of their ritual function governed by tradition; the strut level as a whole is also remarkable in its adaptation to open-windowed prayer hall enclosures or to screened storage balconies.

1. Struts: Rather than as mere parts of a solid or semi-solid enclosure, the temple struts commonly stand almost alone. From the base of the cornice ledge the struts project upward and outward to meet the overhanging roof. The struts are firmly braced against the wall of the temple core here also, and sometimes the cornice ledge below them is even eliminated. They are usually quite heavy and their angled buttressing is a very firm support for the heavy sloping roof, as has been stated. The struts do not project into the core nor are they built into the roof structure. They are in every practical sense a brace to prop up the roof which extends too far beyond the central core to support its own weight. The struts are simple and practical architecturally. Aesthetically, however, they are complicated and visionary.

The woodcarving lavished on struts of balconies or roofs of domestic buildings may reflect an individual's private taste growing from superstition or emblematic piety as D.R. Regmi suggests, but the designs of a temple show a major god in various poses and colors on exterior struts, along with various other deities associated with this god. The small temple of Dakṣina Kālī. near the modern palace in Kathmandu, for example, has eight representations of Bhairava on the struts of the first level, plus figures of Kālī, Indrāyanī, Kumārī, Viṣṇavī, Maheśvarī, Brahmāyanī, Kumār, and Ganesa. These figures are nearly always shown with their various attendant figures like the peacock and bull, which are placed at the foot of the deities. The deity images are placed all around the temple on all of its levels, but they very rarely are carved onto the long, heavy corner struts which instead present ferocious beasts.

The design composition of strut carvings must always be long and narrow because of the shape of the support. The strut is, however, filled with figures of natural proportion through the division of the composition into segments. A typical strut has a large image of a god standing upon his vehicle as the central 50 per cent of the strut, with a small allegorical scene below it as a separate composition, and above the god a vegetal relief which may also be

repeated as a border at the lower end of the strut. Rocks or mountains may also be carved at the lower end.

The allegorical scenes near the base relate to the main strut figure. These scenes usually involve minor deities, although they may portray major gods as well, but more commonly they consist of scenes of sexual subject. These are the carvings so often referred to in popular literature and so often sought out by tourists because of their explicit depiction of sexual practices involving two or more people in unusual and often gymnastic poses. Animals may also participate in these scenes and, rarely, may even be the only subjects. Unlike the erotic sculptures of Khajurāho, an obvious comparison, these carvings are of little artistic value and are most certainly a very minor feature in temple design as a whole. Renovated scenes are usually characterized by crude overpainting and an overemphasis on anatomical details, so that the scenes become blatantly erotic with complete lack of subtlety. The reason for the inclusion of these erotic scenes on sacred architecture is not very clear today, and a great many explanations are afforded. Most commonly put forth is the idea that sexual themes on the exterior of a temple will protect it from being struck by lightning, for the goddess of lightning is a virgin who finds such scenes frightening and repulsive. Another explanation involves the encouraging of the Nepalese people in general to reproduce as often as possible in order to strengthen their numbers and increase their dominance. Another explanation views the scenes as a test for devotees, who will be damned if their attraction to temples is concerned more with sexual interest than divine worship. Probably none of these explanations is wholly correct, and the true reasons for the representation of 84 sexual postures at the shrine of Paśupatinātha in Deopātan, and elsewhere, have been lost to us. While a great many temples illustrate these sexual scenes, Jaggannātha in Kathmandu may be taken as a typical example. Only rarely are they of artistic value.

The heavy corner struts from which deity figures are absent are nearly always carved to represent very powerful beasts or leogryphs. These ferocious-looking animals are placed below the corners of the over-hanging roofs because they are thought to be very strong, capable of guarding the heaviest roof from collapse and the temple from being entered by even the wickedest of evil spirits. An animal strut may be carved into the form of a horse or lion, but the natural animal shape is often modified into a composite creature through the addition of goat-like horns, fangs, extending claws, etc. These large beasts—often two females and two males with prominent sex

organs at the four corners—are painted in every bright color available without any clear concern for color symbolism as in the figures of deities. These creatures are found on almost every Nepalese temple with carved struts, the shrine of Cāṅgu Nārāyaṇa having some especially large ones. They are occasionally mounted on a smaller replica of themselves, presumably to fill the long vertical area of most corner struts, and minor allegorical niches or small divine figures are sometimes associated with them. The animal struts are meant above all to be symbols of strength. They are always restricted to corner positions.

A strut type of uncertain meaning is to be found at the Si Bahāl in Patan and Śekhara Nārāyana in Pharping, as well as at numerous other temples. These struts have lively lizards carved in an upside-down position, a motif also carved onto houses. At Si Bahāl they are at the extreme ends of the first storey strut level and at Śekhara Nārāyana they are at the back edge of the temple where it meets its cliff background. At the Pharping temple as elsewhere, they are painted green. Whatever their meaning, they are delightful.

The figures of deities which take up the major positions on the struts are always of primary importance. These figures range in size from about 2 feet in height at small temples like Manakāmanā in Kathmandu to about 5 or 6 feet on large structures like Matsyendranātha in Patan. Their poses usually have the the legs crossing each other below the knee so that the forward foot rests on its toes while the straighter leg behind it has its foot flattened atop the base or vehicle object. The deity faces the front and its arms, almost always multiple, extend out from the body to display various symbols held in the hands. A representation of Siva, for example, would almost always hold a trident as well as other objects, while Visnu would grasp a conch shell in one hand. The arms are usually separate attachments while the rest of the figure is carved from a single block of wood.

While deities such as Siva and Pārvatī are often shown in pairs, most struts show single figures. Their bodies are usually of natural proportion as related to head size, although there is a tendency toward squatness in some representations. A few temples in Patan and Kathmandu illustrate some gracefully elongated figures of great beauty. Their slenderness, while unnatural, and their supple, almost serpentine poses are well adapted to use in struts; the figures of females, which predominate, are especially rhythmical. It is not known whether these unusual figures were created by a single artist or school, but they all appear to be early. In contrast to the

simplicity of these single figures, we find on rare occasion that the strut is used for so many figures, associated with the main deity that it is broadened until it becomes almost a panel rather than a beam. If more than one multi-armed deity is placed on a single strut and numerous bases are needed to support multiple deities and attendants, the carving becomes very complex indeed. While the polychrome painting added to these carvings seems sometimes to increase their visual confusion, the colors are usually essential for identification of the various figures. Kṛṣṇa, for example, is nearly always colored blue, while Kālī is black or bright red in skin tone. Among temples notable for the outstanding carving of their struts are Cāṅgu Nārāyana, Nyātapola in Bhaktapur, Kvā Bahāl, Jagannātha in Kathmandu, the Matsyendranātha temples in both Patan and Kathmandu, Kathmandu's Kumārī temple, and Pasupatīnātha. In addition, three small structures named for Dakṣina Kālī, Manakāmanā, and Jvālā Maiya near the modern palace of Kathmandu offer extreme evidence of color renewal carried out during temple renovation. But the color fades soon. Temples that lack the carved struts which contribute so much to making them visually exciting, Mahākāla in Kathmandu and Bhagavatī in Nālā, for example, seem plain and severe in comparison to most Nepalese monuments.

2. Balcony Enclosures: Most Nepalese temples have no kind of balconies or upper level enclosures beneath their roofs, but the incidence of these structural additions is nevertheless common enough to allow for a considerable variety in their design. Balconies are mostly built below the first roof looking down upon the street level below, and it is this type that we discuss here. For an examination of the more rare open top balcony we may study Kāṣṭhamaṇḍapa and Bhairavanātha in Bhaktapur.

Temples which have balconies below the first roof are necessarily more than one storey in height below this roof. There is not generally any entrance leading from the first level interior into the second level, of which the balcony is an outward continuation, and in the case of Kumbhesvara and Bālakumārī of the Patan area, entrance is possible only by ladder from the ground outside the temple. These shrines have small window openings to provide entry. While Bhīmasena in Patan has small window openings also, they are not used for entry because a stairway leads up to the second level from the empty entrance core at the street. Bhairavanātha is also entered from an inside stairway, and both of these temples utilize

the upper balconied level for major religious functions, involving considerable numbers of devotees. Classes of instruction in religious matters for young children are also held here.

These balconies are discussed with reference to individual temples in the survey which follows, but the structural practices which lead to their construction should be mentioned here. It is easy to see that forward leaning struts, if connected to each other by heavy wooden screening, would form an overhanging balcony enclosure of considerable size from the space between the strut grouping and the temple core wall. There is very little floor space possible in such a balcony, however, because the strut level slants inward to join the wall at its lowest point. Therefore, items must be placed one atop the other if the space is to be used for storage. This is the case at Kumbheśvara and elsewhere. The balcony may be modified slightly to have a narrow flooring around the temple core by adding small supports below it, as appears to have been done at Bālakumārī. Even with this adjustment, the shape of the balcony is in harmony with the overall temple design, and this enclosure does not actually have the appearance of an addition. The perforated screen is often quite beautiful, and the struts which form the exterior framework of the balcony retain their individual identity even though they no longer stand alone. The windows which are normally covered over by the balcony structure may remain as standard openings in the core or they may be enlarged to door size, at least on one side, as at Bālakumārī.

The balconies of Bhīmasena and Bhairavanātha are less integrated into the classic Nepalese multi-stage temple design because they are less related to the original strut complex. While still of Nepalese style, these balconies are more like the window complexes of domestic buildings or monasteries like that near Daṭṭātraya in Bhaktapur. The balconies of both Bhīmasena and Bhairavanātha face the front only and do not continue all around the temple below the roof. They are not screened to provide a protective area, but open into the interior of the shrine, where a kind of prayer hall space is utilized. These balconies are extensions providing light and ventilation to the worship areas, and we find a Buddhist parallel for this design in the balcony of Vajra Yoginī at Pharping. While small struts may be used to support balconies such as these, overhanging structures are not directly related to the basic temple design and their appearance in attachment to the basic temple form is indeed additive.

D. Wall Elements

1. Color: While the brick construction and materials of Nepalese temples have already been explained, a few very basic additions to the walls have not. As the walls are commonly painted bright red with yellow color defining the lines of mortar between the bricks, red is said to be the color of bravery, courage, and strength, while yellow may in some cases symbolize gold, be associated with Viṣṇu, or symbolic of mildness. Both colors are probably used on temple walls, however, for their decorative quality and for their similarity to the color of the original materials. Red paint renews the appearance of bricks which were baked with oil, and yellow color is said to resemble a layer of earth. Like most painting on temples, wall coloring of this sort may not be really traditional; certainly the very bright and long-lasting colored enamels often used today were not in ancient practice. Natural colors were used for Nepal's oldest paintings, with brownish-green pigment, for example, being made from walnut bark and black pigment from a kind of charcoal. A dark coating of oil was traditionally put over most wooden parts, but the black tar-like substance used today on monuments like the Royal Palace of Bhaktapur is imported and of fairly recent introduction, the white spots daubed over it also being of recent development. These latter "highlights" succeeded only in giving the woodcarvings an unreadable, messy appearance, as on the exterior of the 55-Windowed Hall of Bhaktapur, and most have now been removed.

2. Plaster Covering: Another wall covering which is sometimes seen, as at the Phewā temple of Vārāhī, consists of white plaster. This material is of recent introduction, probably beginning from the time of Bir Sham Sher in the Rānā period when it was used to coat the buildings of Kathmandu which stood along the route of a major street procession. Although popular opinion generally may not have favored the addition of white covering to the temples, the rulers evidently did favor it. Many of the temples of the Durbār Square in Kathmandu were colored in this way and all then lacked the pleasant texture of brick as well as its warm reddish tone which is in harmony with the general color scheme of polychrome wood carvings. White-walled temples are cold and dull in comparison to traditional structures. While the tradition of exterior painting of Nepalese temples in natural pigments goes far back in time, plaster was originally used only as a base for exterior painting and never as an overall coating for the walls.

3. Cornice: The wooden cornice designs, sometimes combined

with plastered elements, are discussed in detail with reference to several individual temples in the survey of Kathmandu Valley temples. In almost every case this 1 to 2-foot wide band of carved wooden borders, topped by a ledge extending out about 4 to 10 inches from the wall, serves as a base for the struts. These struts are partially braced at their bottoms by the brick walls but the cornice, too, is usually needed to brace them. The struts are rarely seen to be based in niches of the core wall only, as at the Gāh Bahāl, and this occurs only with temples of very unusual design. Presumably for extra strength, the top ledge of the cornice is often plastered over, and special large bricks are sometimes used here in projection from the core walls to form a ledge. In both of these cases the ledge is painted red and yellow or red and white in the style of brick construction elements. The cornice top may be wood alone, and this is common of most small scale structures.

Below the ledge of most cornices are found beam ends carved into orderly rows of wooden animal or demon heads which extend out about 6 inches from the rest of the cornice. These represent protectors of the temple and servants of the deities to which the temple is dedicated. They are said to frighten malevolent spirits away from the temple and for this reason they are often made to look quite fierce, like the grinning skulls of the Vārāhī shrine at Pokhara. They are rarely as ferocious in appearance as the guardian leogryphs of temples like Kvā Bahāl, however, and they may appear very human and even humorous. A number of human faces are found which are so ordinary and calm that it may be supposed that they represent donors or devotees, although this is mere speculation. Apparently, color symbolism is less important in the painting of these cornice heads than of the carvings of deities, and a brilliantly decorative alternation of colors may be seen at temples like Jvālā Maiya in Kathmandu and Vajravārāhī outside of Patan. Most often, however, they are unpainted. When the protruding elements of the cornice are left square and uncarved they may be marked merely by painted flowers, as at Mahākāla. Basically, the short projecting beam ends are more than decorative in nature for they result from the extension through the brick wall of the beams which form the ceiling within the inner shrine. The ceiling beams of every level may project through the walls in this way, helping to form the base which holds the struts supporting the storey above. This is the case in almost every typically Nepalese temple, with those which have varying ceiling heights or which require an extra cornice at a level below that of the ceiling having false beam extensions added to the cornice complex in order to preserve the usual cornice design.

Below the animal or demon heads is usually an extra border of square beam-like elements of very small size. These are not related to the interior structure of the temple and are simply one of the many traditional cornice borders. Such a pattern of deeply outlined squares or rectangles is quite common, being carved even onto the stone 8-sided Kṛṣṇa temple of Patan, but it is difficult to relate it to the eight auspicious symbols so common in Nepalese temple design. Always of reference, the usual eight symbols are listed here:

a. *Kalaśa* or *colus*—holy water jar
b. *Śrivatsa*—endless knot
c. *Padma*—lotus
d. *Dhvajā*—flag, standard of victory
e. *Cakra, Dharmacakra*—wheel
f. *Matsya*—pair of fishes
g. *Chatra*—umbrella
h. *Śaṅkha*—conch shell

A meandering line along the cornice may be associated with the water jar symbol and the border of petals, a very common motif, is clearly associated with the lotus. Other garland-like borders may be distantly related to other auspicious symbols like the pair of fishes, although it may be assumed that these borders have now become so standardized that their symbolic origins are sometimes lost to the Nepalese craftsman. Whatever their origin, the many motifs which form repeated borders from the top of the wide cornice to its bottom combine to give an especially delicate and elegant appearance to this band of wood which passes around the temple. Further relationships exist between the auspicious symbols and passage carvings not yet discussed, and these individual symbols are given prominent positions on some temples, such as Vajra Yoginī Maṇḍir in Pharping.

A final element of the cornice and perhaps the most puzzling of all minor structural details, is the projection of the cornice ledge into what is referred to throughout this study as "extensions" made of wood, plastered wood, plaster, or special bricks. These are given emphasis in temple design, almost always crossing over one another to project from 1 to 2 feet beyond the corners of the shrine, yet no one seems to have a clear idea of their significance. They are effective visually and appropriate to the total design because the ends are broadened and then tapered upward in a form like the roof curve, giving the cornice a light appearance, but they are not as essential to the temple scheme like the roof forms without which the temple superstructure would seem oppressively heavy. They are less

necessary structurally than the short cornice beam ends which strengthen the interior ceiling by passing all the way through the brick walls, and they are too small to help balance the structure in any way. The extended beam end may consist of two or three layers, each shorter than the one below it, all ending in an upward curve. The multiplication of their surfaces is similar to the architectural elements often seen below pinnacles, as at Kvā Bahāl in Patan, but their symbolism, if any exists, is quite unclear. It is interesting to note that wooden arms of human shape are quite often carved below the extended beams, palm upward, as if to support the beams. The hand usually forming a fist, may be painted red like the bricks of the wall or cornice, with white outlining around the edges. In Kathmandu, the Taleju temple shows especially large extended beam ends, while Bhaktapur's Nyātapola illustrates them on a many-levelled scale. It is sometimes said that the human arm used in conjunction with the extended beams is the arm of the deity Bhīmasena, but its use is too wide-spread on a great variety of temples to make this explanation likely.

4. Circumambulatory Passage: It is not uncommon for temples of large size in Nepal to have a circumambulatory passage around the main shrine at the lower level. This results from the double wall construction in which the wall of the second storey exterior projects downward to the lower level to enclose the sanctuary and support a large part of the superstructure located above the first storey. The lower storey thus has two walls with a passage between, and the lowest walls of the shrine may be eliminated in favor of a wooden colonnade. Between this colonnade and the sanctuary core walls, a circumambulatory passageway is formed for reverential ritual movement around the shrine. The columns replace the first level outer wall. Such columns are usually about 7 feet in height and not very massive, as may be seen at Hari Ṣaṃkara and Visvanātha in Patan and Nyātapola in Bhaktapur. In the first two of these structures, the columns are connected to one another by multiplied *toraṇas,* but this is exceptional. In most cases the horizontally extended capitals touch each other to form a series of arches.

The auspicious symbols are basic to the development of the designs on these columns, but here, as on the cornices, the symbols are so adjusted and incorporated into decorative motifs that their individuality is lost. The rounded base of some columns is said to be patterned after the sacred water jar, and it is one of the simplest details of all those used on the columns, which are otherwise so intricately carved that no part of the surface is left untouched. The

columns are slender, rarely more than about 9 inches in diameter, but they consist of row upon row of small geometric and organic design elements. While the use of columns in the round on temple exteriors is as commonplace, as on rest-house buildings, they are even more lavished with carving than door and window frames. The eight-sided Kṛṣṇa temple of Kathmandu and the great Nārāyaṇa temple of the Durbār Square both have such circumambulatory passageways, one in stone and the other wood.

5. *Toraṇas:* The *toraṇas* already mentioned as a connective element between the columns of certain circumambulatories are usually restricted to placement over temple doorways. A *toraṇa* is a semicircular, flat object made of wood, wood plated with metal, or metal alone. It usually leans forward from the temple at a slight angle over the entrance opening or over a window. At times the *toraṇa* is mounted in a completely perpendicular position. In all cases it stands as an auspicious object of great veneration, beauty, and elaboration, signifying that the building upon which it is placed is a sanctuary for although non-religious structures may be decorated with various carved entranceways and struts, they never have *toraṇas* mounted upon them.

As an architectural and decorative element, the *toraṇa* is highly developed in Nepal. The *torana* is adaptable to an infinite number of designs and it is just as appropriate as a setting for images of Buddha as for Hindu deities. It often has a number of miniature deities in niches evenly spaced upon the *toraṇa* background, but it may also be covered by an extremely complex conglomeration of nāgas, minor deities, animals, devotees, floral motifs, etc. When carved in wood, as most *toraṇas* are, the scenes are usually very brightly painted. Unless the figures are of deities, color symbolism is not as important here as on struts.

The commonest *toraṇa* image concerns a fierce beast, similar to a leogryph, which clutches two snakes in its claws. This beast, shown as the *kīrtī mukha* or "face of glory," usually clenches in its teeth the heads of two snakes which appear to writhe away, as if attempting to escape. Since the head is placed at the center and highest part of the *toraṇa,* with the snakes extending along the upper edge, an effective border is formed for the entire composition. The same motif is seen in metal at temples such as the Hārītī shrine at Svayaṃbhūnātha, while the wooden representations are typical and found on almost any Nepalese temple. The trio of three-stage structures in Kathmandu near the modern palace illustrates the extremely multi-colored variety of *toraṇa* while the Bhimchem Bahāl

5690

in Patan displays a more formal Buddhist *toraṇa* with frontal images connected by reptilian figures. Matsyendranātha in Patan has one of Nepal's most elaborate *toraṇa* complexes with so much bronze ornamentation that the semi-circular *toraṇa* shapes are almost lost in the ornamental setting. This is, however, quite unusual, as the *toraṇa* typically stands quite alone, projecting from the basic structure and doorway. The *toraṇa* level is the place at which hanging oil lamps and small bells are often seen as they descend on chains from upper roof levels. The *dhvajā* or *patākā* usually hangs to this level also. The design of the *toraṇa* itself is often so involved that photographs are a much more useful means of description than words. It is often capped by a gilt-copper finial, the *kalaśa*.

6. Doors and Doorframes: The doors of Nepalese temples, like those of dwellings, are quite small. They are rarely more than 5 feet high, and one must step over a wooden ledge 6 to 12 inches in height which blocks the lower part of the opening while also lowering one's head in order to enter. Houses also have these lower ledges, of which one of the practical uses seems to be that it discourages some animals from entering from the street. Nepalese temple doors have double gates which are secured by a massive lock at the bottom where it meets the ledge and is secured by two short chains attached to the doors. Doors which are kept permanently or semi-permanently closed are sealed or locked from within, usually with the same kind of locks and chains as used on the exterior. A moulding mounted on one of each pair of doors makes it necessary to close one door before the other and leaves no crack opening through which it would be possible to peer in. Temple doors are often perforated by a few carved holes, however.

While doors and doorframes are usually decorated in some manner, their carvings are not as symbolic as those of the *toraṇa* or struts. The all-seeing eyes symbolic of the Buddha or other deities are sometimes carved or painted on the doors, as are *pūrna kalaśa* symbols, but decorative motifs such as geometric borders or floral designs are more typical. Manakāmanā in Kathmandu, though a temple of minor importance and no fame, has some marvelous door carvings, and it is true that doorway decorations of the highest quality may be found on some of the simplest and smallest sacred structures. While pinnacle complexes, golden banners, and gilded roof coverings require considerable financial outlay on the part of donors, woodcarvings of great beauty are relatively inexpensive. It is more rare that bronze plating is applied to doors or doorframes, Cāṅgu Nārāyana and Kathmandu's Taleju shrine being among

exceptions in this respect since both beautifully utilize thin overlays of metal sheeting on door areas. The Vārāhī shrine in Pokhara is a good example of a temple where relatively little monetary outlay for decorative additions was made but which is beautiful because of its exquisite wooden designs including those of the entranceway.

The shape of the doorframe is remarkable. The upper and lower beams of the standard frame of both door and window extend far out into the brick wall, presumably for added strength. It is also said that these extensions into the wall make it very difficult to steal the small window frames, a protective measure against thievery continued from earlier times. The upper beam of both window and doorframes are longer than the lower beams, and the extensions may reach out almost to the corners of the brick core, forming a kind of continuous broad border all around the structure. Perceval Landon suggests that the frames are extended merely to provide greater working area for the woodcarver, but this seems quite unlikely in view of the fact that even relatively undecorated frames have these same extensions. Landon also puts emphasis upon the heavy scroll or volute which, flush with the wall, may bracket a lintel itself.[1]

A puzzling element is the flag-like wooden extension at the middle of the right and left side of each frame. Such carved extensions appear almost superfluous between the upper and lower beams, but this device serves to strengthen the frame in its setting into the brick core. Its shape seems to be decorative, but it may relate to the bronze flags which are usually mounted as auspicious symbols beside entranceways and sometimes at pinnacles. This flag-shape gave rise to Nepal's national flag and may also be the origin of such extension forms on doorframes and windows. The entire frames of both windows and doors usually have carving, sometimes with false pillars and auspicious symbol borders, as used on the columns of the circumambulatories.

7. Windows: Although the extending frames of the traditional windows have already been mentioned, there are other pertinent details which must be investigated. Their original purpose, to provide light and ventilation, was functional, but through ritual usage they have become more symbolic than useful today. It is customary to have at least one window on each side of each storey behind the struts and firmly mounted into the temple core. Without these, a temple would be considered quite incomplete and their carved frames are one of the most decorative elements of the overall

1. Landon, *Nepal*, p. 183.

design. The windows are often put to symbolically religious use as well, however. Symbols such as the lotus and *pūrṇa kalaśa* are occasionally mounted into the window frame and it is especially interesting to find the three-dimensional faces of deities peering forth from the windows to survey the surrounding and the actions of devotees. Among temples in which deities are seen within the frames are Ṭaleju of Kathmandu, where the goddess' faces are of bronze, and Śiva-Pārvatī of Kathmandu, where the two deity figures are of painted wood. Bronze additions to the window frame are almost never found; the frames may be as brightly polychromed as any other wooden feature. Variations on the standard window type are discussed in the survey of individual temples.

In addition to image-holding window frames, we sometimes see small wooden niches mounted in the core walls beside the windows and doors to hold small figures of deities. These are usually very small, but they may hold some fine sculptures such as the bronze images of Cāṇgu Nārāyaṇa.

8. Mirrors: A number of the temples under consideration have very ornate mirrors mounted below the lowest roof at an angle so that devotees standing in front may be reflected in them. They are sometimes placed in very elaborate frames with gilded bronze or silver borders. Small temples usually have simple mirrors, but whatever type may by used, most Nepalese temples have mirrors of some sort near their main entrances. These were not always like those seen today, as glass mirrors were introduced only about 150 years ago in Nepal. Before that time metal mirrors were used both for temples and for small hand-held mirrors.

It is useless to look for profound meaning in the mirror itself, such as might be found in certain other Asian contexts, for these mirrors are meant primarily for cosmetic use. It is for the application of *tikā (tilaka)* marks to the forehead that the mirrors are mainly employed, and their only religious significance is in this association with the *tikā*. This in itself is holy, since the marking on the forehead allegedly comes from the feet of the gods and its daily renewal is a sign of religious devotion. According to custom, the *tikā* should not be applied blindly, so the mirror is an essential object. Other forehead markings such as the trident-like symbol of Śiva may also be applied with the help of these mirrors.

9. Photographs: A detail of Nepalese temple exteriors which may seem odd to outsiders is the displaying of photographs of people on the outer walls and below their lowest roofs. They picture children, young men, couples, older worshippers—all local citizens,

but women are not shown alone. The photos are usually in simple glass covered frames and are put in place by temple priests in exchange for an offering to the shrine. Thus, these photographs are a way of honoring donors, just as various inscriptions on or near a temple or figure sculptures of donors honor them. These photographs, which may be hung in considerable numbers, are in no way blended into the architectural scheme of the temple and, like mirrors, are of additive appearance. The use of such photos might almost be called folk art and they are not to be seen on major temples.

10. Flags: The flags attached to temples were originally of cloth, but they later gave way to metal flags to be of more lasting ritual effect. There is still a living tradition concerning bronze flags and banners to denote sanctity or auspiciousness in Nepal. We see this in the cloth canopy which covers the goddess Kumārī when she leaves her home, in the bamboo-mounted flags and edging of cloth at Bhairavanātha, in the prayer flags of Bodhnātha and Svayaṃbhūnātha, in the chariot canopy over the mobile liṅga sculptures in bronze at Pharping, and in the bright pennants which flutter over the streets of so many Nepalese towns. While there may be prayers written on them, as on Buddhist prayer flags, they are just as often purely decorative. They are, of course, related to the banners around temple roofs.

In metal the flags lose their original color and movement, but gain ritual permanence. The standard double pennat design is very rarely varied. The metal flags on long metal poles are often set on each side of the main entrance and they may also be mounted against the temple core at the top of each roof in the front. They are rarely attached to the base of a pinnacle complex on their metal rod supports, as at Bālakumārī. These are considerably smaller than the double metal flags placed beside the doors of temples like Mahākāla, which are each about 1½ feet long and on poles about 6 feet high. There is usually an embossed design on these metal flags, but they do not have deities as the large banners hanging below the roof corners occasionally do.

11. Horns: An interesting, but not always seen, addition to temple exteriors are the mounted horns of sacrificial buffaloes. As many as 50 pairs of these horns may be mounted below the roofs at the entrance side of a temple as evidence of the devotion of those who donated the beasts as sacrifices to the gods. They certainly do nothing to enhance the architectural unity of the temples to which they are attached, but they are considered important as symbols

rather than as art. In this way, they are like the various utensils which are attached to the temples as offerings. These horns in great numbers are not commonly seen, a small courtenclosed temple behind the Taleju in Kathmandu being one of the few structures to have quite a collection of them.

12. Utensils: Much more common than horns as offertory attachments are the pots, water jars, and other utilitarian vessels of metal which are hung at the strut levels, below one or more of the roofs. The practice of mounting these objects, which is discussed as it is involved with individual temples in the valley, is variously explained as representing offerings to the gods, placing the needs of the next world ritually on the sacred buildings so that the devotees may be supplied with them in an afterlife, and as part of the dowry of young brides which should be shared with the gods. Since none of these explanations seem to be more popular than the others, it is difficult to decide which might be the correct explanation of this old and traditional practice. It should be noted that the large brass water jars which are so common on the temples are expensive objects that are auspicious gifts especially appropriate for weddings. Prominent among the numerous temples which illustrate these objects are Ādinātha at Chobār and Bhagavatī at Nālā.

These utensils, like animal horns, are offerings rather awkward in their attachment to temple exteriors. No attempt is made to integrate them into the total architectural scheme as, for example, by mounting them onto the core wall behind the struts, and the wooden boards upon which they are mounted are usually very roughly shaped and crudely attached directly to the struts at the front of the temple. The facade of the temple of Ādinātha is almost completely obscured by the over-zealous display of these donations, and the rhythmical silhouette of Bhagavatī is masked and jumbled by the lengthy boards which project far beyond the normal strut level width at the second and third storeys of the four-storey monument. It might be wished that these temples had followed the examples of Kumbhesvara in Patan and Paśupatinātha in Deopātan and had their offerings stored in harmoniously adapted screened balcony areas rather than tacked without order on the exteriors.

13. Ceramic Tiles: In recent years the application of colored ceramic tiles to the exterior walls of some shrines and especially to the interior sanctuary walls has become fairly common. Introduced only in recent years, ceramic tile decoration is now found in a great many designs and color schemes in Nepal. They sometimes startle the eye with a kind of mad checker-board effect, as at the Bū Bahāl

of Patan. Tiles are to be found in almost every color as well as many embossed floral and geometric patterns. While they give a temple a rather permanent bright color scheme, the tiles also clash terribly with the traditional building materials of Nepal. Si Bahāl and other shrines will be referred to in the survey of individual temples, for the variation of possible designs is too complex to be categorized here.

14. Oil Lamp Railings: The oil lamp railings which so often surround the bases of Nepalese temples at the height of the plinths, especially at shrines of primarily Buddhist orientation where they are combined with prayer wheels, are usually very simple in construction. They add much to the beauty of temples of all types, as for example, the Mahākāl in Kathmandu, by bordering the structures with shimmering lines of small flames after dark. The upper ledges of these railings are topped with closely set metal dishes in which oil is lighted at night, and a second row of lights may be set up on a lower railing as well. At Buddhist shrines, prayer wheels of silver-colored metal are usually set into the railings below the single oil lamp level at the top, each wheel being covered with embossed inscriptions, usually in Tibetan script. Devotees pass their hands along the entire length of the railing in walking by from right to left so as to set as many wheels as possible in motion, thus rendering their prayers so much more numerous and efficacious. The same type wheels seen at Kvā Bahāl are to be found also at the great Buddhist stūpas of Svayambhūnātha and Bodhnātha.

Oil lamp railings are often placed within sanctuaries as well as around their outer walls. When all of the oil lamps surrounding a temple are lit, as at the time of Indra Jātrā in Kathmandu, the spectacle is awesome. It is customary to light temples in great groups at festival times, and shrines dedicated to a god honored by a particular celebration are particularly bright in oil lamp illumination. Thus, Kṛṣṇa Maṇḍir in Patan is brilliantly lighted each year at the time of Lord Kṛṣṇa's birthday, and the many squared balconies of this major shrine are beautifully outlined by these hundreds of tiny lights. Other temples which should be noted for their oil lamp complexes are Mahābauddha, Si Bahāl, and Matsyendranātha in Kathmandu. The use of oil lamps, however, is by no means restricted to temples of large size and even the tiniest niche on the most remote street may be impressively lighted after dark. The tiny shrines surrounding the Kāṣṭhamaṇḍapa, for example, are brilliantly illuminated by these lights, while the major shrine itself is usually quite dark.

E. Main Shrine

The essence of every Nepalese temple and the reason for its existence is the interior sanctuary which holds an image or symbol of the deity concerned or at least serves as the focal point of devotional proceedings. Compared to the exterior which may be so profusely ornamented, the interior shrine is usually quite plain and its proportions are always modest. The Nepalese temple is not designed to enclose great space but rather to form an almost sculptural kind of monument in which the exterior appearance is of great importance with the interior enclosure being of secondary aesthetic consideration. A typical shrine might be only 6 feet square with a ceiling only 6 or 7 feet high. It is often quite dark and perhaps also quite dirty, but it is usually the setting for a sculpture or a symbol such as the sacred *Śivaliṅga.* The inner walls usually show the undressed brick of the temple core and the wooden beams of the ceiling normally pass through the core walls to project a few inches beyond the exterior cornice. Standard design of the sanctuary gives it four small entrance doorways, one on each side, but today it is common to find all of these entrances sealed except for that at the front of the temple. When they are all left uncovered by doors, as in the case of Bālakumārī, the shrine may be very open and airy. As has already been mentioned, the shrine of most multi-stages is formed by the continuation downward of the brick walls of the second level to form an enclosing core structure within the walls of the first stage.

1. Images: The most common principal symbol to be found in Hindu temples of Nepal is the *liṅga.* This generative emblem is usually plainly carved of black stone and always sprinkled with colored powders and flowers. The phallic *liṅga* symbol, standing between 1 and 3 feet high in most cases, is often mounted upon the female generative symbol called the *yoni,* this also being carved of stone. As a symbol of Siva, the *linga* very often has his vehicle, the bull Nandin, before it in an attitude of devotion. Such is the case at Jaggannātha and Kumbheśvara in Patan, as well as at Paśupatinātha in Deopāṭan and Sūrya Vināyaka outside of Patan. At all of these temples, the bull is placed outside of the temple facing the doorway from its own base. The bull is sometimes in more intimate contact with the *linga,* however, as at the numerous small stone shrines across the river from Paśupatinātha. While the plain stone *liṅgas* are most typical, the symbol is sometimes made quite complex and decorative. The large *liṅga* enshrined within Paśupatinātha, the most

venerated *liṅga* in all of Nepal, is made of silver, according to reports of those who are allowed to see it. The *liṅga* of Kumbheśvara is of unique spiral pattern in gold-covered wood with faces of Śiva modelled on its upper end, much like the four-faced bronze *liṅga* images of Pharping which are carried through the streets on canopy-covered chariots at festival time. Within the temple of Jagannārāyana is a large *liṅga* atop a *yoni,* marked by four large images of Viṣṇu or Nārāyaṇa rather than Siva. Although the origin of the *linga* symbol is Indian, Nepalese art has its own interpretations of it in decorative treatments such as these, even though the philosophical and religious implications of the basic form are little altered by the addition of decorative details.

Figural images are usually of more interest artistically than are symbolic forms like the *liṅga,* and such works as the frighteningly grotesque image inside the Mahākāla temple of Kathmandu city are certainly among the most impressive artworks in Nepal. As the survey of temples in this study indicates, sculptural images are very commonly found in sanctuaries, and they are a logical accompaniment to the marvelous sculptures which often fill the temple surroundings. Stone, wood and bronze are all employed in the creation of temple images, wood never being left ungilded or unpainted. Cloth vestments are often supplied to the images, as at the Lokeśvara temple in Nālā, for deities are thought to require clothing and food just as do mortals. Cloth also may be placed upon them to hide the fact that many allegedly "bronze" figures, such as the secondary Buddha at Kvā Bahāl, have plain wooden bodies while only their heads and hands are metal. When a wooden figure is painted in its entirety, white is the color usually preferred, as exemplified by the Buddhist images of Vajra Yoginī in Pharping. Like most Nepalese temple images, these figures are quite small, being only about 3 feet tall; very rarely do such figures reach monumental proportions. Among rare monumental scriptures in Nepal are the large bulls of Paśupatinātha and Vajra Vārāhī, the gold-painted figure over 10 feet in height which stands in the monastery shrine at Svayaṃbhūnātha, the Kāla images of the Durbār Square and Mahākāla temple in Kathmandu, the great Buddha figures of Kvā Bahāl, and the stone Garuḍas of Nārāyaṇa Maṇḍir and Kāla Mocana in Kathmandu.

In Nepal natural objects may become greatly venerated in the state in which they were found, such as trees and rocks, and an unmodelled form may even be used as a temple image. It is not unusual to find that a small shrine holds a simple rock of very

common appearance, except for the brilliant color of offerings lavished upon it. An outstanding example is found at the temple of Kvenā Ganeśa at Chobār, where a very large flattened rock about 8 feet in length and 3 feet in height is venerated as an image of Ganesa. Its size is such that it cannot be said that the repeated touch of devotees has obliterated its features, as sometimes occurs with smaller images of stone and bronze, and it must be assumed that this massive stone was chosen as a temple image either because of its original existence at a sacred site through which it received sanctity by association or because of some very abstract visual relationship to the form of Ganeśa, the elephant-headed deity. Other than its simple curved shape, there is no visual link to the form of Ganesa.

A symbol such as the *pūrna kalaśa* may take the place of a figural image, but sometimes no image or symbol of any kind is to be found in a temple shrine. While this may imply that a temple has been abandoned, it is also quite possible that an image was considered unnecessary or unwise, in a particular temple, as in the case of Nyātapola in Bhaktapur, a monument evidently dedicated to a secret Tāntric goddess. As at this shrine, the absence of an image may in itself be religiously significant.

2. Ceilings: Multi-stage Nepalese temples are always constructed with ceilings between each level and, except for glimpses received through the small trap doors which occasionally lead from one level up to the next, it is never possible to view the interior framework to any height. Hari Śamkara is one of the few temples in which part of the upper interior structure may be viewed through a trap door, and Dattātraya also offers a small glimpse of upper construction in this way. The ceilings are made of wooden planks laid upon closely spaced beams which pass through the brick core walls to form projecting beam ends at the exterior cornice level. The ceilings may be white or colored, but they are usually of dark unpainted wood. No attempt is made to keep these constructions from becoming very dusty, and they are usually blackened through the years by the smoke of the small oil lamps used within the shrine. While the ceilings do not support much weight, larger temples such as Dattātraya may utilize rather involved methods to support the ceilings. The planks form a flooring for the upper storey as well as a ceiling for the lower, and thus there may be a place for storage or perhaps for multiple images above the main first level shrine, although this latter suggestion is unverified by observation. Certain temples have a *mandala* painted on the ceiling over the main sanctuary, and *mandalas* of metal are also found.

3. Floors: A review of Nepalese building materials reveals that although some poorer temples might have floors of earth or simple brick, special oil-baked bricks are usually used, varying in size from 6 inches to 12 square inches, sometimes having embossed *maṇḍalas* upon them. The use of stone and marble for flooring is of rather recent development and is not very common. It is clear that the temple interior shrine is considered to be an especially sacred place and that its flooring should be of a special type in keeping with this sanctity.

4. Walls: In most temples, the interior walls of the inner shrine are of unaltered red brick exactly like that of the exterior core walls. The walls are marked by the entrances to the shrine and by the embedded wooden frames of false or functional windows. There may also be an unusual stepped construction of wooden beams over the entrance doors of the sanctuary interior, as at Hari Śaṃkara in Patan, or over window openings. A plaster covering is sometimes added to these interior walls, and in earlier times wall paintings were sometimes added. Today, ceramic tiles are a more common addition.

5. Lighting: One reason why tile-covered walls may look unattractive is that they are often illuminated by modern lighting fixtures which are much too bright for the small enclosures. In traditional practice, semi-darkness has always been desirable inside of temples, and it is important to note that the private shrines inside dwellings are nearly always in the darkest store-room of a house so that secret worship may be carried out. Windows are kept covered in these private shrines, and only artificial light is used, this in moderation. It is much easier to create an air of quiet mystery and sanctity in a dimly lighted temple than in garishly illuminated areas like the Kumbheśvara auxiliary shrine in Patan which is illuminated by fluorescent electric bulbs.

While there is no restriction against the use of electricity to light temples, the burning of kerosene within a shrine is prohibited because it is an impure substance. The oil lamps burn ghee or clarified butter, both around and within the temples. Candles are also used inside sanctuaries, though not often, and they usually are quite large in size, up to 3 feet tall. Warm colors like yellow, orange, and red seem to be preferred for temple candles. The oil lamps, however, are a much more important source of illumination, with a number of them normally being grouped at the focal point of a shrine. Before an image such as that of Kālī in the Mahākāla temple chain-hung oil lamps about 6 inches in diameter dangle

from the shrine ceiling. Similarly, lamps hang by chains before the entrances of many temples, usually having bells hanging beside them. These are suspended from the overhanging roof of the first level to a height of about 6 feet above the ground. At the time of special festivals, such as that attending the annual display of Kumbhesvara's images in Patan, a great many kerosene lanterns may be used to illuminate the proceedings for dovotees, but they are not brought inside the sanctuary. For illuminating happenings like the outdoor tableaus of the Indra Jatra festival in Kathmandu flaming torches may be used, but in shrines it remains the simple oil lamp which supplies most illumination.

Before turning from the subject of illumination, we should note that there is a belief which prevails in Nepal that a torch consisting merely of burning stick is inauspicious and that it should not be used either inside or outside of a temple. Children are told that they should not remove a burning stick from a fire and that such a stick should not be used to give light. It is quite permissible, however, to make a torch by wrapping a stick with cloth dipped in ghee and to set this afire.

F. Painting

1. Interior Painting: While little interior painting is to be found in Nepal today, temples and domestic buildings were formally the settings for painting complexes of considerable merit, some still remaining in the Numismatic Museum in Kathmandu, the palace gallery of Bhaktapur, Kumarī Ghar and elsewhere. These paintings are now quite faded, and the pigments used were all of natural substances hand-blended by Nepalese artists. Today if the Nepalese government decides to support the preservation and restoration of wall paintings both outside and inside buildings in Kathmandu Valley, foreign assistance will be required since the art is dead in Nepal.

While ancient Chinese historians often mentioned the high standard of Nepalese paintings, which must have decorated many town buildings, these paintings have nearly all vanished. Now only miniature paintings and paintings on wooden manuscript covers attest to the talent of Nepalese painters of the past, although there are attempts to revive the mural tradition.

2. Exterior Painting: The temples of Bāgh Bhairava in Bhaktapur and Bhagavatī in Nālā are among those rare structures which display paintings on their exterior walls. At Bāgh Bhairava the frescoes in tones of red and black located behind the strut level of

the first storey are quite faded, yet something of their subject matter can be made out, including animals, people, carts, and buildings. The exterior painting of Bhagavatī, on the other hand, very clearly presents a large deity in red surrounded by a halo of flame, but its workmanship is poor and its date very recent. Likewise, the temple of Jayabaghesvarī outside of Kathmandu has very little relation to traditional Nepalese art, although it illustrates a very striking large-scale scene which involves a fierce god painted in very fine detail and brilliant colors. Most of the exterior paintings in Nepal today are rather crude, as for example, the gateway images of the Royal Palace in Kathmandu and the terrible landscapes of the Vaku Bahāl in Patan. Of much greater importance to the beauty of Nepalese architecture is the painting which is applied in such colorful abundance to details of temple wood carving. This type of painting is found throughout the country.

The renovation of temples nearly always involves the repainting of carved areas. The materials used by the Nepalese artists are quite simple, being applicable to the red and yellow painted covering of brick walls as well as to the multi-colored painting of struts and other carvings. The brushes generally used have short handles of stick or bamboo with small masses of straw bristles tied to the ends in a rough clump. The artist pours out about six or eight small earthenware pans of different colors of paint which he keeps near his feet as he goes about painting the walls and wood carvings. If he must work at a high level of a temple, a plank is set upon a temporary scaffolding of bamboo and the artist squats on the platform while painting with the brushes as well as his fingers. Each color has its own brush and the artist is capable of creating surprisingly detailed works in view of the roughness of his tools. At the trio of small temples near Kathmandu's modern palace, where the full renovation process was observed, the artists had considerable freedom in choice of color additions and spent many days in painting the carvings of each temple. The completed task, as usual, resulted in paintings of extreme brightness, but after only three years of exposure the colors had mellowed to their proper subtlety.

At the same time as renovating carvings, artists always repaint the undersides of the roofs which are so brilliant in their color alternation. No clear indication is evident as to why the wooden network beneath the roofs should be painted red and yellow or red and green, or why the beams should be dotted with the curious free-form spots of red, yellow, or green carefully outlined in black, but whatever the reason, these colored details are certainly among

the most eye-arresting of the whole temple complex. Nyātapola and Cāṇgu Nārāyaṇa are among the many shrines displaying such vibrantly colored roof paintings.

G. Plinth Elements and Associated Objects

The plinth base of a temple sets it apart from its immediate environment and may raise the temple to prominence in high placement. Most large shrines have bases at least two steps high, rising about 3 feet above the surrounding courtyard or street level. Matsyendranātha in Kathmandu is a temple quite suitably separated from its courtyard by such a modest base. Other temples such as the Siva Maṇḍir of Kathmandu illustrate the dramatic emphasis which a high plinth of many stages can give, the towering base of brick and stone being as high as the superstructure itself. Because it is an integral part of the whole, the plinth is the setting for numerous symbolic, decorative, and practical objects of essential association with the holy structure. A number of these objects are to be discussed here, though their variety is most clear in the temple survey of Kathmandu Valley.

1. Guardian Figures: Since they usually guard the outermost entrance to a temple compound and nearly always flank the main shrine openings, guardian statues capture the visitor's attention first. The beings thus chosen to stand in eternal protection are always famous for their strength and often also for their ferociousness, whether animal, human, or divine. By standing beside the various entrances, including outer gateways, these guardians keep evil spirits from entering the precincts and frighten away unbelievers. Lions are the most common guardians and they are often vividly colorful, as at Sveta Kālī in Kathmandu, and monumental, such as those of Bālakumārī in the vicinity of Patan. Their open mouths, filled with large sharp teeth, massive frowning brows, and glaring eyes, show their fierceness. Griffins or leogryphs are similarly treated at temples like Kvā Bahāl, while guardian deities are also quite threatening. The guardians of Jagannārāyana in Patan stand with weapons in hand at the top of the plinth, as do most such minor deities. Humans of fabled strength may also guard temples, as at Nyātapola and Daṭṭātraya in Bhaktapur which are guarded by famous wrestlers, but this is quite rare. Large-scale guardians are always of stone or stone covered with plaster and they always face outward from the temple toward the visitor. Smaller sculptures, usually of lions or leogryphs, are often made of bronze, and almost every Nepalese temple has at least one pair of lions 1 foot high or smaller

at the doorway of the inner shrine. Standing or sitting like the lions, some guardian beasts stand up on their hind legs in a most dramatic pose of active protection. Leogryphs in this latter position are present at Kvā Bahāl, and there are very large specimens on top the temple of Kāl Mocana in Kathmandu. In both cases they are made of bronze, the latter temple having, together with Singha Dubār, the largest bronzes of this type in Nepal. In general, the poses of the lions or leogryphs are more active than the sturdy positions held by elephant guardians.

2. Attendant Figures: Differing slightly in purpose from the ferocious guardians are the sculptures of attendants or servants which very commonly are set before the entrance to a temple and sometimes within the shrine itself before the main image or symbol. While these figures, such as the bull of Siva in front of the *liṅga* of Paśupatinātha, do offer a kind of protection to the temple, their main purpose is to express respect and devotion before a venerated image and shrine. The vehicles vary with the divinities to whom shrines are dedicated, the bull (Nandi) in the case of Siva, the peacock for Kumārī, Garuda for Nārāyaṇa, the rat for Ganesa, etc. The attendants generally are depicted in a position of veneration like the kneeling Garuda of Nārāyaṇa Mandir in Kathmandu. Stone bases and high stone pillars are commonly used for them. These figures may be major sculptures of large size, as at Kāla Mocana, Kumbheśvara, Vajravārāhī, and Kvenā Ganeṣa. Most commonly, they are sculpted in stone, although the huge bull of Paśupatinātha is one of the notable exceptions in bronze.

3. Donor Figures: Beside the attendants and guardians at temples, sculptures of human donors who have given much materially to support the sacred sites are often seen facing the shrines. These figures may rest on stone bases, on the ground itself, or on lotus capitals of high pillars of stone. Often these sculptures show illustrious royal figures, like King Bhūpatīndra Malla who rests in splendor atop a high pillar before the Golden Gate of his palace in Bhaktapur. In such cases the figures are nearly always of bronze and treated in such great detail that they are among the most impressive of all Nepalese artworks. A series of such royal donors is placed before the beautiful Taleju temple of Kathmandu, and it seems that monarchs received both prestige and blessing through the erection of their pious images as recognition for their devotion and generosity to the temples of their realm. Like the attendants, these donors are always shown facing the entrance in an attitude of devotion, usually having hands raised with palms together in

prayer. Donors of lower status are shown in such poses of devotion also, but their images are neither so highly placed nor so elaborately modelled. A noteworthy pair of royal donors are shown in the images of Rājā Bhūpatīndra Malla and his Rānī Tuwan Laksmī Devī enclosed in a metal cage in front of Cāṇgu Nārāyaṇa.

4. Other Figures: There are a great many other sculptural images commonly seen in temple compounds which are of great importance symbolically and in their relation to the history of Nepalese art. There are more parallels to the artistic traditions of India in these stone carvings than many Nepalese artistic creations and their iconography and historical development are highly complex. The workmanship of outdoor votive carvings, which rarely exceed 4 feet in height, is nearly always excellent, as shown by the numerous images of Cāṇgu Nārāyana. While other "extra" figures, such as the monkeys which hold the chain barrier at Kvā Bahāl in Patan, are interesting and sometimes charming, they are of much less artistic and religious significance than are the formal cult images in stone which sometimes date from more than 1000 years ago.

5. Freestanding Symbols: Mention has already been made of the various symbolic objects associated with deities, such as the trident of Śiva, the conch and *cakra* of Viṣṇu, and the sword of Manjuśrī. These are sometimes modelled in bronze to a very large size and mounted on stone pillar or metal pole beside a temple, or its roof. In this way, we find a massive conch shell atop a pillar at Cāṇgu Nārāyaṇa and a very large and gracefully formed trident standing on a 20-foot pole beside the holy shrine of Paśupatinātha. The appearance of these symbols, especially the trident, on a small scale at temple pinnacles is common but on large scale it is quite unusual. Large lotus *maṇḍala* forms at Buddhist temples approach this kind of symbolic emphasis at times, but their position near the ground level lessens their impact.

6. Inscriptions: Bronze *maṇḍalas* such as that of Bhimchem Bahāl usually have inscriptions on them, but standing stone plaques with inscriptions are more common. These sometimes reach very large proportions, as the 5-foot high slab near the Bhairava temple of Bhaktapur, though smaller engraved stones about 3 feet in height are more common. These inscriptions describe historical events, rulers, founding of temples, and dates of shrine dedication, and are invaluable historically. Often they are the only evidence for dating a particular shrine. Because they are usually not attached to the temples, they are easily lost. Their examination does not, unfortunately, fall within the scope of this study.

7. Large Bells: The great bronze bells which hang from massive stone frames in the palace squares of Bhaktapur and Patan as well as beside innumerable temples are, like the small bells hung along temple roofs, meant to call upon the gods and project the prayers of devotees to the gods through their divine sound. They may also be used for warning purposes, however, and in previous times they were used by royalty to sound a kind of curfew or by priests to signal the entrance of a deity into the immediate surroundings of a town. The largest and most famous bells, such as the "barking dog" bell of Bhaktapur, are treated with much respect, while the smaller bells of average temples may be rung by any devotee, indeed by any passing child. Although the bells are well-cast of bronze and marked by inscriptions in raised characters, neither they nor their post and lintel support frames of stone are of much interest artistically. Their historical significance may be major, nonetheless.

CHAPTER IV

The Monuments of Patan

The most impressive architectural site in all of Nepal may be the complex of temples associated with the Durbār Square of Patan, Mangal Bazaar. The Tibetan name for Patan is Ye-Rang, meaning "eternity itself," and there is indeed an air of timelessness here. This was once a great center of Buddhist learning, as the many monastery *bahāls* still indicate, and inhabitants point to the legend of India's Emperor Aśoka choosing Patan as the site for his four great *stūpas* honoring Buddha as reflecting the importance of this settlement. Patan may even claim to be the oldest Buddhist city in the world that has retained its Buddhist character. Along the narrow streets of this town, which is still monastic in its architectural orientation, lie some of Asia's most unusual buildings, so little known but very important. The Durbār Square itself occupies a central position in this city shaped like the circular *cakra* symbol of Visnu, and it is indeed worthy of being the focal point of the entire area.

In 1928 Perceval Landon wrote with great enthusiasm of the beauty of the Square, saying, "As an ensemble, the Durbār Square in Patan probably remains the most picturesque collection of buildings that has been set up in so small a place by the piety and pride of Oriental man."[1] Even though the earthquake of 1934 damaged the complex which Landon found so exciting, it is still one of Asia's most spectacular sights. One comes upon this open area from Kathmandu on one of Patan's few motorable roads — shoplined and crowded with people. The visual impact of this open area with its towering buildings of many styles is startling. The many temples were placed over a period of several centuries without single plan, but their varying styles and sizes seem to blend into a

1. Landon, *Nepal*, p. 208.

perfect complement to the long three-storey palace complex which runs the entire length of the square. This red brick palace of decorative but comparatively sombre appearance is offset by the bright assemblage of sacred buildings opposite it.

The square is paved with brick throughout, except for the surfaced road of recent origin that runs its length through the center. Most of the temples are raised on platforms, as is the palace itself, and there is ample open space for dancing and for the accommodation of great crowds during various religious festivals. Small shrines, sculptures, and a few shops dot the courtyard. Besides the temples found in this and the following cities, some especially prominent sculptures and other monuments will be mentioned. By no means can all important structures and images be treated in this introduction, however, and the visitor can always make his own discoveries.

A. Kṛṣṇa Maṇḍir

The eight-sided Kṛṣṇa temple which marks the entrance to the Durbār Square is also known as the Cyāsimdeval or Cyāsim Degah. It was built in 1723 A.D. by Yogamatī, the great-granddaughter of Rājā Siddhī Narsimha Malla and the daughter of Yoganarendra Malla. The style of this multi-stage *śikhara* temple is Indian, although its design is of a type rare in both India and Nepal. The temple was built to commemorate the wives who burned themselves to death according to the custom of satī upon the death of King Yoganarendra Malla, the number of wives perhaps being eight, although some sources put the number at more than thirty. The temple as a whole is most notable architecturally for the excellence of its carving in stone, and it bears no relation to multi-roofed Nepalese temples in brick and wood.

This tall structure is an effective marker for the beginning of the square as it stands on its stone base about 4 feet in height. The *śikhara*-shaped storeys are marked by two series of small open balconies which project forward from the tower with small and graceful turret roofs over each. The overall effect of the building, emphasized by the low relief "ribs" along the relatively plain upper portion below the final pinnacle, is of upward directed composition. The multiplied elements are perhaps more harmoniously combined here than at the square's Kṛṣṇa-Rādhā temple and the stone carving is not so complex and abundant as to overwhelm the viewer as in the case of the Mahābauddha temple outside of the square.

The four large stages of the base lead up to the circumambula-

tory passage entrance, and two stone lions about 4 feet in height guard the smaller entrance stairs which are set into the stepped base. On the last step before the circumambulatory are two elaborate multi-armed demon figures which also serve as guards. The major steps of the plinth are lightly carved into a series of double ridges at the top of each level and slight bevels at the bottom. At the base of the columns which enclose the circumambulatory the carving becomes more detailed and more symbolic. Quite suitably for this passage we see the application of the meandering line motif called the *kalpalatā*, that is the wish-fulfilling vine from which all desires are granted and all needs supplied. As a symbol of unending continuity, this design encircles the temple at the base of the passage, just as the devotee encircles the shrine in worship by walking the circumambulatory from right to left as often as possible. Directly below each column is the carved figure of a lion, symbol of strength and power, the form becoming two-headed as it turns each of the temple's eight "corners."

Between each pair of columns around the first level passageway is an archway marked by a slightly raised carved circle at its highest point and similar circles at the head of each column, these being doubled at each corner of the building. The circular motif helps make for a design of light, balanced composition, and it is remarkable that the building is of an almost weightless appearance despite the narrowness of the columns and the considerable mass of the upper two-thirds of the structure.

The entranceways are within the circumambulatory passage and are marked by the meandering line also, here being carved in higher relief. Also in high relief are pillars on each side of the doorways beneath which stand stone lions. There are eight such doorways but six are false. The eastern and western openings have wooden doors covered with much carvings related to wood. Also, each of the eight sides has two illusionistic windows flanking its false door. These are carefully copied after wooden screen windows and some of the carved holes actually do penetrate through the stone "screens" to the interior of the small, dark shrine.

The second storey is of quite complex spatial relationships because of the eight columned niches that project from the main *sikhara* each with a miniature *sikhara* tower as pinnacle. The cornice upon which these niches rest is elaborately carved with a great many border motifs and the second level has numerous small carvings of various gods and goddesses without interrupting the overall rhythm of columns and arches that repeats that of the first

level. This second floor is used for religious functions and its circumambulatory is open as on the first level.

The third stage of the temple is not functional and the arched niches here, while following the lower level designs on a smaller scale, serve only as decorative additions to the main *śikhara* tower, which is made of brick and capped by a stone finial. Statues of various divinities are attached to the raised ribs of the tower and the uppermost pinnacle, which echoes of all the minor pinnacle turrets below it, is brightly gilded. Its form is quite simple, providing a good example of the basic capping device used in Nepalese temple architecture. Just below this final element are seven small divinity statues showing figures seated on lotus bases, and above these, beyond the tower's highest niches, the *śikhara* tower is no longer clearly eight-sided but round. However, in small elements like column shape and window perforations, eight-sidedness is clearly emphasized throughout the design.

It is important to note that Kṛṣṇa Maṇḍir is clearly Hindu both in total plan and in detail, its Indian origin making it less a blend of stylistic influences than is common in Nepal. The carvings in stone of Garudas, *nāgas,* snake-destroying demons, and certain deities are almost exact parallels of figures and designs common since very early times in India. In total, the building must be termed Indo-Nepalese.

B. Durbār Square Bells

Located next to Kṛṣṇa Maṇḍir is a large cast bronze bell over 200 years old which was rung by all rulers of Patan for religious and warning purposes. It stands on a very high base into which shops have been built, the bell is itself being supported by a heavy post and lintel stone framework which has been painted with religious symbols. The bell is covered by a small brightly gilded roof which harmonizes well with the roofs of the Nepalese style temples around it. A golden pinnacle stands atop this small protective roof. The bell was erected in 1737 by Visnu Malla and his wife Candra Laksmī.

C. Hari Ṣaṃkara

The next temple of importance in the square is that of Hari Ṣaṃkara, a three-storey structure of typically Nepalese style which is dedicated to Siva and Viṣṇu. The roofs of this three-stage temple mirror the shape of the Bhīmasena temple at the end of the square and the building's considerable height challenges the dominance over the square of the high temple placed on top of the Royal

Palace across the street from it. While lacking the refinements of Krsna Mandir, Hari Samkara offers an imposing, weighty presence brightened by colorful painting and the natural color of its red brick three-stage plinth and core.

The three platforms formed by the high brick plinth are each about 3 feet wide, being paved with flat blocks of stone. A flight of about 15 steps leads from the street, where two large stone elephants in kneeling position face forward to guard the entrance, to the top platform of stone upon which the temple rests. On this stone base is found once again the meandering line motif called the *kalpalatā*, but this is the temple's only obvious link in design to Krsna Mandir. The columns here are of wood carved in extremely rich detail. The traditional auspicious symbols are the basis of some of the decorative carvings, but they are quite lost in the extreme complexity of design. There is little concern here for massive statement of simple strength, despite the great weight suggested by the overhanging roofs, and the wooden columns have been lavished with as much detail as an ivory carving of similar scale might be. Being covered now with black paint, the columns must be seen at close range for their wealth of detail to be appreciated.

The columns which front the passageway are linked to each other in a particularly effective way not commonly seen in Nepal. Here the wooden *torana,* usually seen in its fantastically carved detail over temple entranceways and occasionally over windows, has been multiplied and carried all around the temple exterior to form the archways between each pair of columns. Painted in bright colors and placed against a dark-painted wooden cornice, these *toraṇas* make up a beautiful border around the entire first level and become the most eye-arresting detail on the structure. Each *toraṇa* is carved with all traditional images and symbols in the manner of its neighbors and each is a finished piece of artwork worthy to stand alone.

Above the dark wooden cornice which is carved in considerable depth is a strong horizontal ledge which ends at the corners in the curved and projecting beams already discussed. This ledge, which is used below all three roofs, supports the wooden struts which are skillfully carved to show divinities and leogryphs on all three levels. The roofs are tiled, with upended individual tiles lining the sloping edges of all three levels. There are upward curves at all corners but no birds, metal banners, or *kalasa* vase ornaments are to be seen on the roofs. The horizontal roof edges, however, are decorated with painted flowers. They are white on the background of dark wood.

The pinnacle is brightly gilded, but its design is of the most basic single-spire variety.

While Hari Samkara is not truly unique in any respect and is without lavishly applied ornament except for the series of brilliant *toranas,* it occupies an important position opposite the Taleju temple where it helps to balance the overall composition of the Durbār Square. Its considerable size and high placement on its plinth make it quite dominating and the balance of three roofs over three-stage plinth is quite satisfying visually. Details which should be mentioned are the large spout or *soma sūtra* which protrudes from the temple's right side to carry ablutions out of the inner shrine, the blue painted beam which meets the struts' upper edges, the red colored ceiling of the circumambulatory passage, the inner border of fine woodcarvings within the passage, and the painting under the overhanging roofs which have red horizontal boards alternating with green fanning beams. It is clear from inside the shrine that the extra three doors which are now sealed once opened into the core and the stepped wooden construction over these doors on the inside is especially interesting as well as typically Nepalese. The image within the sanctuary is of a large multi-armed Visnu figure with his two attendants, Laksmī and Sarasvatī.

D. Narasimha Temple

The Narasimha temple stands to the left of Hari Samkara, dates from 1590 A.D., according to a stone inscription on the premises, and was built by Purandara Singh. The deity worshipped here is the fourth incarnation of Nārāyana. The image of this shrine is a eight-armed figure which has seated devotees on each side of it. Two well-modelled guardian figures of black stone stand atop stone bases beside this structure, which is a *śikhara* temple of Indian style. The four entranceways are capped with small square windowed towers facing in the four directions, each having a small pinnacle of standard type, but the squared proportion of the projections themselves is not common in such *śikhara* temples. The pinnacle is golden. The structure has been plastered over and its appearance today is not reflective of its considerable antiquity. The surrounding railings and small garden which adjoins the shrine are recent additions and the temple remains of minor importance, at least aesthetically.

E. Statue of King Narendra Malla

Standing before the small Narasimha shrine is a high stone

pillar topped by a stone lotus on which rests a bronze statue of King Narendra Malla who ruled from 1684-1705. The image is quite large, nearly life-size, and its workmanship is outstanding. The king is shown sitting cross-legged on a bronze base with a very large cobra raised behind him to spread its hood over the royal personage as a protective canopy. The 5-foot high figure illustrates the mastery of traditional Nepalese bronze casting and its composition is quite inventive, with the body of the snake rhythmically bent and altered beyond naturalism to become a graceful as well as protective addition to the human figure. Placed 20 feet above the ground on its pillar of stone, the statue of Narendra Malla is a striking addition to the Durbār Square complex.

F. Small Nārāyaṇa Temple

Beside the Narasimha shrine and set into the same small garden is another minor temple dedicated to Nārāyaṇa. This structure is in the Nepalese style of typical design. It is a two-storey building, perhaps dating from the 17th century. Inside it is a small image of Narasimha, the incarnation of Viṣṇu which is half man and half lion. It is said to be so terrifying that the display of its mask alone during dance performances on the platform near the temple is enough to make people die of fright. The sanctuary is entered by one door. There is no circumambulatory passage, as is typical of such a small temple, and the total appearance of the structure is quite ordinary. Behind this shrine is another very small and simple Nārāyaṇa shrine of brick which contains a niche only.

G. Kṛṣṇa-Rādhā Temple

Occupying a central position in the Durbār Square, one of the largest temples in Nepal, and one of Kathmandu Valley's holiest and most famous monuments, the Kṛṣṇa-Rādhā is a beautiful building. Completed in 1637 A.D., this Hindu temple in stone is another of Indian inspiration, having been built by Rājā Siddhī Narasiṃha Malla 1619-1660 A.D. The building was reportedly copied after a Kṛṣṇa temple in Mathurā, India, but some assert that its stonework is superior to its Indian prototypes. It is not possible for casual visitors to enter the temple, but its structure is such that a great deal may be seen from the street.

The stone carving here is finer even than that of the Kṛṣṇa Maṇḍir built by Yogamatī and one may wonder at the small and intricate images of gods, the perforated stone screen railings of the passages, and the admirable balance of light and dark in the many

levels and openings. Admittedly, the structure blends two basically disharmonious styles in its combination of the solid Indian *śikhara* tower with the very open and airy multi-storey building style of Moghul India but the blend somehow seems to succeed here, perhaps because the multiplication of gilded pinnacles on the lower levels and on the top of the tower ties the many levels to one another.

Although there is a circumambulatory passage on the first floor, the main area of worship is at the second storey. Here a large hall holds an image of Krsna as god of preservation with two wives, all carved of black stone and reportedly very beautiful. The first floor is empty inside and the third floor is said to contain an image of Śiva. While the small opening of the fourth floor contains no image now, local people say that there was formerly a statue of Avalokiteśvara, perhaps providing one more example of the unique blend of Hinduism and Buddhism that exists in Nepal. The shrine is the destination of great crowds of worshippers each year at the time of Lord Krsna's birthday, when the temple is beautifully lighted by thousands of oil lamps which, of course, further darken the already blackened walls with their smoke. The worshippers congregate in the second floor prayer hall which contains images of the ten incarnations of Visnu. The presence of a Śiva *linga* in a sculptural frieze over the main entrance may be evidence that the temple was originally concerned with Śiva as well, but at the base of the main *śikhara* are four images of Visnu riding on rearing beasts carved on a large scale in stone, and there are small bronze duplicates of these around the uppermost pinnacle.

The stairway up the three stage plinth is guarded by two pairs of guardians, first stone lions about 4 feet high and then two Bentej figures which are similar to Garudas but with lion bodies. These add to the total impact of this composite temple which is a valuable addition to the history of Nepalese architecture.

H. Garuda Statue

A large bronze Garuda statue faces the Krsna-Rādhā temple in an attitude of devotion from atop a high squared stone column with stone lotus capital. Its placement is that of the image of King Narendra Malla, but here the figure is a guardian or servant of the deity within the temple rather than the temple's donor. The design of the wings and tail of the Garuda is especially fine with considerable detail and elegant appearance. Like the pillar of the king's statue, this one narrows slightly for two or three feet before

fanning out into a broad lotus base for the statue. The Garuḍa here is one of the most beautiful to be found in Nepal, its height being about 5 feet. The engraved headdress of the bird/man figure blends well with the wing and tail design as seen from behind. Below the lotus base, religious symbols have been sketched onto the stone column. The image was set up by Rājā Siddhī Narasiṃha Malla in 1637, according to an inscription on the column, to attend the completion of the temple before which it is placed.

I. Jagannārāyaṇa

Also known as Car Nārāyaṇa, this Hindu temple is of typical Nepalese style. Some say that it is the oldest temple in Patan's Durbār Square, being built by King Purandara Siṃha Malla in 1566 A.D. but a later date for the temple in its present form is likely.

In front of the actual foundation plinth is a long extended platform about 2 feet high made of brick with stone edging that is used for dancing and religious assembly. Two large stone lions stand at the stairs leading to the wide first plinth level and two more guardians flank the second plinth entrance. These last are of Ajaya and Vijaya, traditional guardians of Nārāyaṇa.

There are triple doors on all four sides of this temple, the two side doors being screened with wood halfway up from the floor. While the central entrance is simply a rectangular opening with double wooden doors that may be closed and locked, the side openings have fine decorations on their carved frame enclosures. The whole group is surrounded by an extremely elaborate wooden frame which extends out almost to corners of the first floor. The center door on each side has a large *toraṇa* over it which leans outward at the top. Outside of the doorframe and near the corners of the first level, are small wooden niches containing images, there being eight such shrines in all. The struts here are less numerous than on the Hari Ṣaṃkara temple but they are considerably more elaborate, illustrating large, many-armed deities in brilliant colors. The ledge over the high-relief architectural cornice ends in abstract beam extensions of traditional type. The triple wood-framed windows behind the struts on the first level and single wooden windows behind the struts on each side of the second roof level are also of standard design. Multiplication is clearly the ideal.

Both roofs are of tile, but the lower roof substitutes cement ribs or edging along its corners for the traditional upended tiles seen on the upper roof. The pinnacle is of rather unusual design, separating the individual finial elements upon a small central rod, and the

stone lions at the temple's four ground-level corners are placed in an uncommon position. A large stone *soma sūtra* exists for the flow of ablutions to the first plinth level from the inner shrine. There are a number of bells at top level but almost none below. Upturned roof curves are seen added along the roof edges.

At Jagannārāyaṇa we see a double wall method of construction rather than circumambulatory colonnade passage at the lower level. Because the weight of the roofs concentrates at the corners of the building, however, the walls are able to have large openings in their middles and the shrine is quite open on three sides. All of the doors and windows, both inside and out, are very well carved. The central image within the shrine is very unusual, consisting of a phallus mounted with four images of Viṣṇu (Nārāyaṇa).

J. Viṣvanātha

This large two-storey Hindu temple of Nepalese style was built in 1627 A.D. by Rājā Siddhī Narasiṃha Malla. It is also known by the names of Viṣveśvara and Bishwa Nāth. According to legend, the two large standing elephants with male riders which stand at the street level entranceway and capture one's attention first were to walk from the temple down to the tank located across the street to drink water upon the death of the king. Another stone sculpture at the temple is the large Nandi bull figure which kneels upon its stone base in devotion before the temple. The structure itself stands on a brick plinth topped by a stone platform carved in great detail below the colonnade. It is very similar to the three-storey Hari Ṣaṃkara and these two temples are perhaps the most attractive Nepalese style temples in the square.

The base below the colonnade again presents us with the meandering link or *kalpalatā* design plus rotund griffins below the columns. The black painted columns are like those of Hari Ṣaṃkara and once again we have the continuous border of *toraṇas* which connect the columns to one another and form a most pleasing element of the design. As at Hari Ṣaṃkara, the *toraṇas* are mounted in front of a dark wood cornice, with five *toraṇas* on each side of the temple. The Viṣvanātha temple is mounted on a two stage plinth, however, in harmony with its two roof design. To this temple's right is a chain-fenced square area for special religious dancing at festival time. The columns of the circumambulatory are of an interesting double design with rounded column in front added to more squared back portion. White spots have been added to all of the black-painted carving within the circumambulatory passage. The wooden

door frames extend out to meet each other within the passage as a continued cornice around the temple core. The carved parts of the doorframes also extend almost to the corners of each side. There are five windows behind the struts on each side of the first storey and three windows behind the struts on each side of the second. The carved cornices are painted black on both levels, just as they were black on all three levels of Hari Samkara. The extended abstract crossbeams have the rather puzzling human arms carved beneath them on both levels, as mentioned earlier. To be noted at the corners of the *toraṇa* series on both this temple and Hari Ṣamkara are small but extremely detailed scenes of major gods and attendants which continue around the corners of the structure and connect the rows of *toraṇas* which are on each side of the colonnade.

The curves of the roof corners are large and of bronze without birds or any other additions. The upper roof retains some bells and there is a trident as symbol of Siva added to the simple golden pinnacle, but in general this structure is simpler than the Bhīmasena temple beside it. The struts are of good workmanship, but not as outstanding as those of Jagannārāyana nearby. It is remarkable mainly, perhaps, for its similarity to Hari Samkara and for the successful use of that temple's motifs adopted to the two-storey plan. Both roofs are tile-covered with upended tiles forming the raised edges. There are bells on the second storey, but only chains on the first. There is no gilding except on the pinnacle and the general state of preservation here is better than at Jagannārāyaṇa. Two simple one-storey rest houses stand across the street from this temple before a very large, deeply set bathing place. These rest houses have black pillars and carved struts, but no *toraṇas*.

K. Bhīmasena Temple

The famous temple of Bhîmasena was restored in 1682 after a fire, the date being recorded on the lower part of each major beam as 802 Nepal Samvat, by Shri Nivāsa Malla who was the son of Ṣiddhī Narasimha Malla. We have no date earlier for the original temple at this site at the far end of the Durbār Square, and the building may have been considerably changed in reconstruction. Since then, its appearance has undergone more adjustments, most recently during the renovations after the earthquake of 1934 and again in 1967. The back of the temple is now in good repair.

The deity to which this three stage Hindu temple is dedicated is one especially emphasized in Nepal. Bhīmasena was one of the five Pāndava brothers in the epic *Mahābhārata,* but here he has been

elevated to the status of a major good and his image is central to the temple's main shrine. This temple is another of those which are forbidden to outsiders, so it was not possible for the author to examine the main prayer hall which is located at the upper level of the first stage. The shrine within the Kathmandu Bhīmasena shrine is similarly elevated. Although the temple has only three roofs, it is four storeys high, with the street entrance serving only to hold a stairway that leads to the second floor. Presumably because the worship area is high off the ground, it is not deemed necessary to place such structures on high plinths, although the exterior of any structure benefits in impact by such placement. There is a low plinth less than 3 feet high only, this having a metal fence at the front side. This does not keep the temple from being so immediately in contact with the busy environment of the bazaar around it, however, that a certain amount of its sacred aura is lost.

The balcony which marks the upper worship level is quite beautiful, being entirely covered with gilding over the carved wooden struts which portray Śiva, Pārvatī, Bhairava, and Ganesa with their traditional vehicles or *vāhanas*. There is some screening present at the side windows of this balcony which faces the street, but it is quite unlike the allover screening below the first roof and the street screen. Furthermore, the gilded and traditional-appearing balcony does not blend well with the rather garish facing of white marble and aluminum paint which was added to the temple during its most recent renovation. Early photos of the monument show a much plainer brick structure, but a building harmonious within itself and within the Durbār Square as a whole.

At the entrance to the Bhīmasena temple stand four large lions of black stone. And a fifth lion of bronze, dated NS 827 or 1707 A.D., is mounted upon a stone pillar facing the entrance. Although placed as high as the bronzes of King Narendra Malla and Garuda, this lion figure is only about 2 feet high, so much less striking in appearance. A more noteworthy object of bronze is an unusually long and elaborate *dhvajā* or *patākā* banner "ropeway" which hangs from the center of the highest pinnacle down over all three roofs to the level of the balcony windows. This brightly gilded object is certainly the most outstanding detail of the temple and also the only of its kind to be seen in the Durbār Square. It would be interesting to know why the Bhīmasena temple was chosen for such an object and not any of the others, although the situation may be simply due to the interest of a generous donor.

The roofs of the lower two stages are like those of the other tiled

temples in the square with metal curves at the corners, except that the lower roof has *kumsala* beasts located behind the four *rūpas*. These animals, shown crouched with their mouths open, are of the same type as the leogryphs which support the corners of the roofs directly below them, as on most Nepalese multi-stage temples. Rather than their use as symbols of power, strength and protection, it is their placement which is remarkable here, for they appear on top of the temple roof instead of supporting it from below. Also to be noted, though not so rarely seen, is the repetition of the uppermost pinnacle on the lower roofs as well. Although only the third roof's pinnacle has an umbrella supported over the central of the five spire elements, the lower roofs also have multi-spire pinnacles mounted at their centers, just below the small central windows of the storey behind them. All of the struts are quite elaborate and many of the deities shown have multiple, finely modelled arms holding various attribute symbols. The top roof is gilded in the usual way and it is only here that birds have been added to the curves. All three roofs have many bells with leaf-shaped clapper designs. The cornices are rather simply carved, being painted black on the upper two storeys and gaudily aluminumed on the first level.

L. Royal Palace and Temples

The Royal Palace or Mūlchok Palace of Patan dates from the 14th century onward, most of the construction probably taking place during the 17th century. It is a large complex, but not so involved with inner courts and passage ways as are the palaces of Bhaktapur and Kathmandu. It may be the oldest of the three palaces as Patan may be the oldest of the three cities. What can be said with certainty is that this is a most impressive building, unlike anything else in Asia, worthy in itself to be the subject of lengthy studies. It captures within its walls and the history of its construction the history of Nepal. It is a proud building, decaying but still exciting, still unique. Long the residence of the king of Patan, the building complex lost much of its political meaning with the unifying of the three kingdoms of Kathmandu Valley after the Gurkhā conquest, but its architectural importance remains. With a charitable eye and a bit of imagination, the past glory of Patan can be resurrected, if only briefly, and Sylvain Levi's vision may become our own:

> But the last remains of a dying past still call forth visions of dazzling beauty. Who could describe this jewel, this Darbar place? Under the living brilliance of a sky that still leaves the eye undazzled, the royal palace spreads out its front, enriched

> by the hands of sculptors and carvers glorying in their work. Upon it the hues of gold and blue and red light up the darkened timber, and ever against it in the center, like the idle caprice of a great artist, is a world of almost luminous white stone, of pillars crowned by bronze statues, of light-filtering colonnades, and of fragile dream temples—guarded all by a company of fantastic beasts, chimeras, and griffins.[2]

Perhaps those luminous spots of white stone were added without much thought to continuity of style and perhaps the European style windows of the fourth floor do not harmonize with the wood-screened openings of the third, but the total effect of the structure is still colorful, dramatic, and suited to its Durbār Square setting.

The palace is probably best viewed at the outset from the garden behind it rather than from the street of the square. From the back we can see that the palace is indeed an interconnected series of buildings but that the various parts do have their own identity. From the street, the main Taleju temple is so towering, so massive in its seven storeys that we see it as the overwhelming climax of the palace. From within a court or from the garden, however, we see that this temple was meant to signify only part of the king's life, with the open courts, bathing places, audience halls, conference rooms, guestrooms, sleeping chambers, and kitchens all being carefully planned also. It was fitting, of course, that the Taleju shrine should occupy the highest place, just as religious *toraṇas,* deities such as Hanumat and Bhairava, and guardian beasts should be present on the exterior of the palace where passersby might see them and identify them with their religion, their divine king and their destiny.

Although it is joined to the other buildings and court of the palace, the Taleju temple is quite traditional in its multi-stage design, being attributed to King Siddhī Narasiṃha Malla. Its uniqueness, however, exists in its placement on top of a four-storey part of the palace which is built like any large secular building except that it has a rather ornate wooden overhanging balcony. Above this balcony is a flat, walled roof which serves as a base for the very large three-storey Nepalese style temple of Taleju which is designed as if it were situated in any court or on its own plinth rather than perched more than four floors above the street. The Nepalese custom of following traditional temple designs despite all

2. Levi, *Le Nepal,* I, p. 63.

changes in setting or time is nowhere more evident than in this additive placement of the Taleju temple atop its palace. There is enough distance between the temple and surrounding wall to make circumambulation possible, and all traditional details such as *toraṇas* projecting cornices, animal and deity struts, and multiple pinnacle with umbrella have been included. The only clear difference in design is that the Taleju roofs are slightly more squat than on the average temple of this kind, the adjustment probably being made because of the great height of the temple above the street and perhaps as insurance against further damage after 1934, when the earthquake caused collapse of this and so many others of Patan's temples. The struts still project at about a 45° angle, but the roofs are lower than usual upon the body of the temple.

The temple of Taleju is always closed to all but royalty and a few priests, as are the two minor temples of the palace. Taleju has been the patron deity of Nepal's kings and each day the priests traditionally worship the deity on their behalf. Oddly enough, it is said that the large Taleju temple, meant to be an integral part of the king's residence, is not as sacred or important as the small Bhavānī temple, sometimes also called Taleju, which is attached to the Mūlchok court adjoining the large Taleju structure.

This small Taleju or Bhavānī temple is much less impressive in appearance than the large Taleju. It is a square shaped three-storey temple built onto the palace roof in part, covered with corrugated iron on the lower two roofs and gilded on the top. In all, the structure has five floors, two of which are integral to the building surrounding the Mūlchok court. The entrance at the ground level has a beautiful bronze *toraṇa* dated to 1715 A.D. and is flanked by two nearly life-size images of Sarasvatī and Lakṣmī erected by Siddhī Narasiṃha Malla. Sarasvatī stands on a crocodile, while Lakṣmī is on a tortoise. Only the top roof of the shrine has bell ornaments, although it is said that all of the roofs were so decorated before the 1934 disaster. The building is very plain except for the elaborate doorway with dancing figures. It should be mentioned that the lower storey above the court tile roof has an unusually large open window, about the size of a doorway, but with no stairway or other means of approach to it from outside.

More interesting with respect to its design is an eight-sided temple of five storeys, also built onto the Mūlchok court. This building has three roofs, the lower two being of tiles and the top of gilded metal. Its shape looks round from some distance away and it forms a pleasant contrast to the square plan of the large Taleju and

Bhavānī temples. It has a *śikhara*-shaped pinnacle, as does the Bhavānī temple. The shrine is dedicated to Taleju also, and it has bells on the top storey roof only, like the Bhavānī shrine. With the other two temples, it makes an impressive skyline for the Royal Palace.

Another of the many courts within the palace complex is the Sundarīchok or bathing place which contains the beautifully executed royal bath called Tulasī hitī. This court, like the Mohan-chok in another part of the palace, was restricted to use by the royal family only, but today visitors are allowed to enter it. The bathing place itself, built by King Siddhī Narasimha Malla, is a rather simple circular depression in the court with a water spout of gilt copper at the far side opposite the flight of stairs that leads down into its 5-foot depth. The stone carvings are among the finest to be found in Nepal. The walls of the bathing place are divided into two levels of rows of Hindu and Hindu/Buddhist deities. These rows are in turn divided into groups of three figures defined by a small pillar carved after every third image. Above these, standing all around the tank at the level of the courtyard's stone pavement, is a row of separate and free-standing divine images. Behind these, a great full-size stone snake encircles the entire bathing place, effectively unifying the entire sculptural composition. The snake is arranged so that its head is raised in reverence towards the entrance steps to the pool. A large figure of Hanumat is also found in an attitude of reverence before the Tulasī hitī bath-place. These are also other stone figures on the right and on the left. The nature of the scene is quite organic because of the encompassing spaces between the dozens of small divinity figures and tree-form canopies over many of the free standing images. A two-stage *śikhara* about 3 feet in height stands directly behind the water spout on the court level, complete with two ledges for oil lamps.

A remarkably beautiful detail of this bathing place of kings is the water spout itself, which is graced with a small but exquisite bronze showing Nārāyaṇa and Lakṣmī riding upon a large Garuda figure below which are four river beasts representing the crocodiles and tortoises that are symbols of the Gaṅgā and Yamunā rivers. The worksmanship of these small but beautiful figures is outstanding, great detail having been given to the hands, faces, Garuḍa's wings, and especially his tail which forms a fan-shaped background for the deity figures. The composition is framed by a canopy of stone vegetation.

The Royal Palace of Patan exists today as a less complex and

smaller compound than the palaces of Bhaktapur and Kathmandu, partly because of the great destruction which took place at the time of Patan's fall to the invading Gurkhā armies of Prithvī Nārāyaṇa in 1768. Although the palace, like Patan itself, never fully recovered from that event, we still find remains of former glory in the front gates of the palace, some of the struts within the courts, the bathing place, the sculptures at the Bhavānī temple, the large stone carvings in the garden, and the various guardian figures. It is a palace worthy of its setting at the central part of the city facing the wonders of the Durbār Square.

M. Mahābauddha

Leaving the Durbār Square behind, we turn to another famous temple which, however, owes little to the genius of Nepalese artists. The Mahābauddha temple is an Indian style *śikhara* temple of brick built during the reign of King Mahendra Malla, before 1585 according to Perceval Landon.[3] Jīvarājā, who was a Buddhist devotee, returned from Nepal to Buddhagayā (Bodhgayā), the place of his birth, and stayed some years. Upon his return to the valley of Nepal, he decided to build a facsimile of India's Buddhagayā temple, but on a smaller scale. His design differs considerably from the original, however. Another version of the Indian monument, built in similar circumstances, about two miles from Peking in China differs even more, however. According to Landon[4] and Elliot,[5] the actual construction was carried out by a pandit named Abhaya Rājā and his descendants. It should be noted also that the *Vaṃśavālī* chronicles state that the builders took a "model Buddha image," which may have been a temple model, from Buddhagayā to Patan.[6]

This monument may be said to be purely Indian in style, thus a rarity in Nepal. Its modelling, recalling Indian decorative styles, is truly fantastic. Known also as the "Temple of One Thousand Buddhas," the temple has on its surface Buddha images on every single brick. Various scenes from Lord Buddha's life are shown in minute detail over the entire structure and the effect is amazing. The court which encloses the temple is so small that the viewer is forced to consider the temple from close range, straining to see the uppermost images and surely being overwhelmed by the sculptural

3. Landon, *Nepal*, p. 41.
4. *Ibid.*, p. 42.
5. James Elliot, *Guide to Nepal* (Calcutta, 1959), p. 57.
6. Landon, *Nepal*, p. 42.

complexity. Even though the temple was rebuilt on a slightly smaller scale after having completely collapsed in the 1934 earthquake, it is an imposing structure which could be more fully appreciated if it were not in such cramped quarters. The extra bricks remaining after the reconstruction were used to build a small shrine at the right rear of the temple. Nearby buildings may be climbed for a better view.

The concept of multiplicity so important in the evolution of Indian architecture is nowhere more clearly illustrated in Nepal than in this temple. The *śikhara* towers, the horizontal ledges and cornices, and above all the sculpted bricks lead upward upon themselves in an almost musical rhythm to the pointed pinnacle high above all the surrounding rooftops. There is a sharpness of detail which keeps our eyes from travelling quickly over the whole, and if unity is lost, it is lost to the beauty of fine workmanship. There is an elegance of extreme ornamentation here which presents us with the lushness and exotic overdecoration of certain works at Angkor, but at the same time there is the insistently clear, constant reference to the life of Lord Buddha. The warm golden-red color of the brick stands out sharply against the blue sky, and we are also attracted by a certain exuberance, especially in the larger figures, which gives the temple a note of excitement and movement. The flying *apsarās,* the grinning leogryphs, and the various rotund figures of kings and demons add an aura of immediate life to this temple which is not to be found in the more formalized carvings of most Nepalese works.

Mahābauddha is marked by several door and window openings along its considerable height and the subtle inward curvature of the large tower is made up of squared elements in a way quite pleasing to the eye while accentuating the structure's height. It is unfortunate that one is made to come face to face at close range with the temple wall immediately after passing from the entrance alleyway into the courtyard, for there is no place within the enclosure where one may stand for an easily obtained overall view at ground level of the building. Barely visible below the finial are large figures of standing leogryphs. At the base of the main *śikhara,* rearing beasts are again seen, these having male riders. A few small metal banners have been added below some of the ledges after Nepalese tradition, and a very small metal umbrella is mounted over the spire. There is a railing of oil lamps placed all around the main spire and main shrine, which is dedicated to Māyā Devī, mother of Lord Buddha. Although the temple appears to be quite neglected by the public on any average

day and the lamps appear to be rarely lighted, Mahābauddha is the goal of thousands of pilgrims at certain times of the year. The monastery life around Mahābauddha is now finished and, as at most Nepalese Buddhist monasteries, the surrounding buildings of the temple have been taken over for housing by the general public.

N. Matsyendranātha (Red)

Also known by the names of Tāhā Bahāl Avalokiteśvara, and Machendranātha, the temple was built, according to tradition, in 1408 A.D., although it may be somewhat later in origin. It is a three-storey Nepalese style structure which is sacred to both Hindu and Buddhist in Nepal.[7] Legend has it that the building was erected by Narendra Deva, and a great deal of myth has grown up around this site as one of the most important in all of Nepal. The story of its foundation stems from the visit of Gorakhanātha, a disciple of Matsyendranātha, to Nepal. Upon his arrival he discovered that little reverence was shown to him and in anger he fixed himself to one spot, from which he refused to move for 12 years. As a result of Gorakhanātha's anger, Nepal was visited by a terrible drought which could end only if the disciple would quit his stand. At last, Matsyendranātha, himself a votary of the sun, came to Nepal from Kāmarūpa in Assam to force Gorakhanātha to rise through respect for his leader and give up his stubborn position. When Gorakhanātha moved, the rain quickly came to end the drought; and in thanks to Matsyendranātha, Narendra Deva, a prince of Patan, had the great temple built to Matsyendranātha and established a festival in his honor to take place every year in the month of Vaishākha (April-May).[8] In other accounts it is said that this building was originally a Buddhist shrine dedicated to Padmapānī Lokeśvara. The general construction here is typical of Nepalese Hindu temples and it is one of the very few free-standing temples in Nepal with a clear history of Buddhist veneration. It is a good example of a monument equally supported by Buddhist and Hindus today in a manner which is uniquely Nepalese, but it must be said the architectural style of the temple is basically Hindu.

The image of Matsyendranātha is a roughly carved block of dark red wood. The festival attending the carrying of this image through the streets of Patan once each year in a great chariot or car

7. The two-storey building identified by Perceval Landon in *Nepal*, vol. 2, p. 211 is actually the temple of Kathmandu dedicated to the white Matsyendranātha.

8. William Kirkpatrick, *An Account of the Kingdom of Nepal* (London, 1811), p. 190.

for a short journey to the south and then back to the town is one of Patan's greatest events. The total height of the chariot, including its 25-foot vertical beam, is about 60 feet, and in former times no one in Patan was allowed to build a house higher than the top of this chariot. The Matsyendra Yātrā is the most popular of all festivals in Patan, being held yearly in the month of Vaishākha (April-May) when it is said to bring rain, and with special emphasis once every twelve years.

The two upper roofs of Matsyendranātha are of gilded metal while the lower is tiled. The shimmering pinnacle is of a particularly attractive design, involving four small golden pinnacle spires around one large central spire, over which a multi-stage golden umbrella is held by six curving supports. This pinnacle design resembles that of Patan's Mahāvihāra in Kvā Bahāl, but the lengthy umbrella supports do not appear to be snake forms as at Kvā Bahāl. The corner curves of the three roofs are graceful, with a small face in bronze behind each, but there are no faces along the edges of the roofs at the golden rib ends, no birds at the corners, no banners or *kalaśa* symbols hanging from the roof corners, and no *dhvajā* or *patākā*. Despite the lack of these ornaments on the roofs, the temple presents a colorful impression, mainly because the entrance side has been lavished with much decoration and separate attendant sculptures. The temple is faced by a bewildering variety of pillar-mounted sculptures in bronze, most of which are of attendant animals and all of which are excellently modelled. They are mounted no higher than 12 feet above the court. Among the figures are a horse, fish, cobra, elephant, griffin, and various deities. Presumably, these figures have been donated at various times by devotees. Less elegant additions to the temple are the utensils, water jars, and other objects mounted under the eaves as offerings of thanks from devotees cured of illness after praying to Matsyendranātha or having had other problems solved through his intervention. Matsyendranātha is worshipped as the protector of all Nepal.

The large supportive roof struts of this temple are very fine. During the summer and autumn of 1966, the building was undergoing extensive reconstruction and renovation, allowing for the close examination of such objects as the 10-foot long struts temporarily removed from the structure. While appearing rather rough in close contact, these massive figures of many-armed deities are most impressive in place beneath the overhanging roofs high above the ground. Tree motifs are used above each strut figure to frame it on its long wooden setting and a scene of minor figures in

allegorical actions is placed at the feet of each deity. It is hoped that in continued renovation these mighty figures will retain their original completeness of forms and brilliance of color. Since the art of woodcarving is by no means dead in Nepal, especially in Patan where a number of masters still practice their trade, there should be no reason for failing to properly restore the struts of city's temples.

This temple is not mounted on a high plinth of three stages as might be expected, but only on a small stone platform about 3 feet high, yet does not suffer loss of impact, as in the case of the Bhīmasena temple in Patan, because it is placed in a very large grassy courtyard which has the temple as its focal point. Behind Matsyendranātha is a small Buddhist temple attached to the continuous walls of the court enclosure. There is nothing of great interest in this simple structure or in the large plastered *caitya* (Buddhist mound without relic) which is also placed in the courtyard as evidence of Buddhist veneration, but they both compliment the beauty of Matsyendranātha with its golden entrance and great overhanging *toraṇa,* its many hanging oil lamps and bells, its many guardian figures and pillar-mounted attendants, its hundreds of roof bells blowing in the wind, and its shining roofs of gold.

O. Vaku Bahāl

The Vaku Bahāl is located quite near the Buddhist temple of Mahābauddha. It is a one-roof monastery complex of unremarkable design except that it has a double entrance-way with two gates into the inner court and shrine. Perhaps because it is a site which was supported by the powerful Rānā family, Vaku Bahāl has been rather well-preserved and is still an active religious institution. Monastery life no longer is followed here, but some learned laymen are still to be found on the premises. It is unfortunate that the later additions which were made to the temple are in an incongruous European style, such as the large and realistic bronze male that stands in the court, and the attempts at landscape painting showing Svayambhūnātha and other scenes beside the shrine doorway are distressingly garish. The building as it now stands is attributed to the 19th century, though the *toraṇa* is dated 511 Nepal Saṃvat (1391 A.D.). The main shrine is built into the walls of the surrounding courtyard, being decorated with considerable ornament. The color impression of the temple is mainly dark, because of the natural tone of the wood.

P. Si Bahāl

Like Patan's Vaku Bahāl, this Buddhist monastery temple is gaudy in detail, but there are also some items of interest in this structure which probably dates from the 19th century. The joining of this shrine to the surrounding monastery walls has not deprived the main shrine of its separate identity because it is, like many such shrines, given most of the details of a free-standing structure, including protruding abstract-form beam ends below the cornice, even though there is no actual corner from which they can project. The temple, which seems very bright in its small courtyard, is three storeys tall. The lower roof is flush to the courtyard's surrounding walls and roofs. Very heavy cemented ribs have been added to the lower roof ends, as well as to the upper roofs, and these further separate the shrine from the other courtyard buildings.

The Si Bahāl temple is not well known in Kathmandu Valley, but it is architecturally noteworthy because of several small details. Part of the cornice is painted bright green, a color not often used, with Cāṅgu Nārāyaṇa outside of Bhaktapur being one of the few other sites illustrating this detail. There is an alternation of colors along the small projecting square beams of the cornice which has an almost vibrating visual effect of red, white, green, and brown squares in rows at all three levels. The pinnacle consists of three small golden *stūpas* of very typical Buddhist design, but the center *stūpa's* umbrella mount also supports three Buddhist prayer flags on short poles. The roof corner curves, although they have no birds, are oddly heavy and without grace. But perhaps the most unusual detail is the presence of two large and very colorful wooden lizards on struts of the second storey. While the other strut carvings are of many-armed deities well modelled in the usual way, these reptiles mounted at the ends of the building just before the animal corner supports are not commonly found in Patan, at least so large in size. They are shown clinging upside-down to the struts, each lizard being about 2 feet long. They are painted yellow with white spots, contrasting sharply with the green background of the strut support.

The first storey of Si Bahāl has seven windows over the door with its ornate metal *toraṇa*. The windows consist of a central group of five flanked by two smaller windows, all being functional. Three bells on chains hang over the doorway. The second storey has three windows, the outer two actually having openings while the larger center window with small *toraṇa* over it contains a small shrine image of a deity. In the third floor center window a small shrine image is again seen, with three smaller shrine deity frames also

mounted in the upper wall in place of windows. All of these windows and shrine frames are brightly painted with what appears to be aluminum paint. This bright paint combines with the red and white tiles located behind the first floor struts to give an overly colorful appearance to the lower temple level. Furthermore, the bricks of the entire temple core have been painted an unusual deep maroon shade which clearly is unnatural to the building material. There are white flowers and designs at the roof edges and undersides. The addition of some poorly executed frescoes in raw colors at the lower level does little to improve the complex.

Q. Ratnakar Mahābahāl

With so much renovation and ornamentation clearly having been lavished upon this three-storey Buddhist monastery set into a small courtyard, it is regrettable that its appearance today is uncoordinated and overdone. The date of the structure's origin is early, but its ornamentation is nearly all of very recent addition. The proportions of the building, as it stands attached to its courtyard enclosure, are quite pleasant and it manages to preserve its own identity amid its surroundings, but donors have seen fit to establish this identity by giving the shrine's walls a dazzling, almost "op art" combination of ceramic tiles in various colors and geometric arrangements. Behind the struts of the first storey is a checkerboard pattern of maroon and white tiles. Below the silver-colored cornice is a rectangle of white and black tiles with a wide interlocking geometric crosswork passing behind the windows and small shrine images placed above the door. Below this, at the entrance level, is another multi-colored design of green, red, and white tiles which extends for the full width of the shrine. The brick core of the shrine adds almost no unity to the structure because it is almost completely covered with ceramic tiles at the first level and the upper two storeys are broken up by plaster and paint outlines in white which have been put all around the wooden window frames.

The top roof is of gilded metal and has *pūrna kalaśa* symbols hanging below the roof corners as well as bells all around the roof underside. The second roof has slightly S-shaped metal curves with decorative leaf-pendants suspended from them. At the first floor metal banners hang below the curves. The struts of all three levels are brightly colored but not of remarkable quality. The uppermost pinnacle consists of three golden Buddhist *stūpas,* each with an umbrella mounted on a decorative golden scaffold. An equal-sized pinnacle rests in the same position on the second floor roof.

The *torana* complex is remarkable at Si Bahāl because of its numerous extra elements. Large metal flags are mounted at each side of the entrance over which the metal *toraṇa* hangs, five metal Buddha images in metals are placed above the *torana* in the small wooden frames which would normally surround a window opening. Above this window casement is a row of nine more slightly larger Buddhas and above these is one more larger Buddha, all of them brightly gilded. The top Buddha is placed into a metal frame. Such a multiplication of Buddha images is not to be found in just this way elsewhere, and all of the bronze sculptures are finely made. Another unusual placement is to be found in those figures, apparently Buddhas, which ride the two large bronze lions at the entrance.

From the entrance vestibule with its two side perches, a series of stone lotus blossoms on the ground leads toward the shrine while a small *caitya* stands just before its entrance. This *caitya* symbol is remarkable for the representation of four very large bronze cobras which support a large umbrella canopy over it. The religious importance of the snake symbol in Asia is well-known, but a representation of this type is rare. The umbrella canopy of Patan's Mahāvihāra central shrine also employs symbolic snakes, although the snakes there support the umbrella with their heads down rather than erectly as at Si Bahāl.

R. Mīnanātha

Sheltering an image of Lokesvara, this temple is perhaps older than its "brother" temple, Matsyendranātha, which is located nearby. It is a two-storey Nepalese style temple which is free-standing, being another of the very few essentially Buddhist shrines so constructed. Its courtyard is fairly large, although not so spacious as that of Matsyendranātha, and it is entered through a standard temple gateway. The temple is guarded by large bronze lions of excellent quality and its bronze *torana* is very beautiful. The woodcarving as well is skillfully rendered. This is one of Nepal's most important enclosed Buddhist temples, but the shrine itself is of fairly modest size and not very remarkable, except in its wealth of gilded metal ornament.

The lower roof is simple and tiled, but the upper roof is metal-covered and edged with a *kiṅkiṇīmālā* perforated border of great delicacy. Birds are perched on the corner curves of the upper roof, and the large faces of minor deities are found behind each of them. Tiny leaf-shaped pendants glitter all along the edge of the

kiṅkinīmālā which is of a complex intertwining pattern, and the roofs are tied to each other by a long golden *dhvajā* extending from the pinnacle down beyond the edge of the first storey roof. It widens at the bottom and has five pendants attached. The pinnacle itself is a single major spire attended by a few very small spires and a high, but not heavy, umbrella support. Large bronze banners with metal pendants are hung below each of the corners of both roofs. The foundation is fenced by an oil lamp railing and several bronze animal attendants stand on stone lotus-capital pillars beside the temple. There are no important buildings around the court, but much storage area. The shrine itself contains the image of a small bronze Buddha figure with cloth coverings and many extra decorations.

It should be noted that the proportion of the wooden struts, especially at the lower level, is quite large in comparison to the width and height of the brick core. The effect is that the temple base seems rather too small for the great superstructure of the roof.

S. Pūrṇa Caṇḍī

This free-standing three-storey Hindu temple is not remarkable in its structure or decoration, but rather in its setting near the edge of a very large water tank in a by-way of Patan. We cannot say how important the presence of the tank was to the placement of the temple and the nearness of water may indeed by generally less essential in Nepal than in India, but if we are considering Nepalese temples so designed as to take absolute advantage of water for both religious and practical use, Pūrṇa Caṇḍī is a prime example. This tank is one of Patan's largest, and the temple faces it as well as a small intervening rest house placed partly in the tank itself.

The third roof of Pūrṇa Caṇḍī is gilded and there are banners at the corners at that level. Bells are at all three roof edges and the high multiple pinnacle with small umbrella is quite decorative. All roofs have corner curves, but no gods are attached. Colored tiles in green, red, and white at the left lower wall do not enhance the temple's appearance, but the stone carvings of the guardian lions and large bell frame are suitably massive and powerful. There are several small brick shrines nearby. The temple's lower roofs are of tiles and the entire structure, unfortunately, is in need of renovation. The date of original construction is unknown.

T. Bū Bahāl

Another of Patan's minor Buddhist shrines is Bū Bahāl which is

oddly placed in a very large courtyard just beside the entrance alleyway into its own court so that the shrine building is joined to the surrounding buildings on only one side. By having its lower roof raised above the roof of the residential building which adjoins the left side of the temple, the building stands as a two-stage temple although there are actually three floors below the first roof. The temple is also unusual in that the top roof is not placed upon the usual brick core with small windows or niches, but on a completely open balcony which has windows and low slanted walls in the place normally occupied by struts alone. The balcony is similar to those of the Indra Maṇḍir and Siṃha Satal in Kathmandu, although its placement is on a building of more floors and greater height at Bū Bahāl. Since the shrine was closed to the author and the top level is too high to be looked into from the ground, the use of this open balcony could not be determined. It is likely, however, that some kind of sacred image is kept there. Typical abstract form beams extend out below this balcony structure and the pinnacle above it consists of five spires, each with its own umbrella on triangular support, and two small double banners of metal. There are two rows of wood-framed windows above the *toraṇa* and the lower of these is met by the end of the golden *dhvajā* which extends down from the central spire of the pinnacle.

This *bahāl* is one of those embellished with multi-colored ceramic tiles, although only on the level below the lower roof. In the brick-paved court before it are located numerous *caityas* of various size and several attendant figures of bronze mounted on lotus flowers atop stone pillars.

U. Gāh Bahāl

Being the most recently constructed of Patan's *bahāls,* this 20th century shrine does not speak well of the modern approach of some to what is supposedly traditional art. It is said that the temple was erected after a golden image of the Buddha was found at the site during some digging being done for another purpose. Some additions to the shrine, such as the polychrome guardian lions, are still being added at the present time.

Perhaps it is because certain traces of Nepalese creative talent remain that this building seems so discordant. The *toraṇa*, struts, and especially the wooden windows are nicely carved after traditional patterns, but they are mounted onto an odd rectangular building of awkward proportions. The design seems closer to a modern townhouse than a multi-stage temple and the presence of only one

roof atop the three-storey building makes it seem too tall and narrow, just as the lack of extending roof and struts, except on the front, deprives the temple of the admirable, typically Nepalese balance of overhanging roof above narrow core. The white plastered cornices reminiscent of certain palaces of the former ruling class provide a clue to the original path of influx of European tastes which gradually caused Nepalese architecture to decay. There are a few earlier stone carvings and a nicely executed stone *caitya* within the court, but nothing else worth of note.

V. Bhimchem Bahāl

This temple must be added to David Snellgrove's list of frèe-standing Buddhist temples to be found in Nepal. Although the building is in a very large courtyard, it stands unattached to any other buildings. Its founding may go back in time very far, even to Licchavi times, and there is within the courtyard, in addition to a Lokeśvara image, a Buddha image of Gupta form perhaps dating from the 7th century. But the present building is rather recent.

The structure is not beautiful in itself, having a high two-storey lower level which is too large to be balanced by the three over-hanging roofs above it and compared to which the upper levels seem too small. One is struck by the squareness of the upper part of the first level because there is not enough window frame or other ornament to draw our attention away from the broad expanse of brick, which seems especially unrelieved at the sides. All three roofs are of tile and undecorated except for corner curves, one or two metal banners, and very few bells. The pinnacle is multiple but very small and it is mounted on a singularly ugly square platform attached like a chimney to the peak of the upper roof. This clumsy extension is no doubt of recent origin. The struts are rather simply carved with deity figures and supportive animals but left unpainted. The cornice ledges below the struts of the lower and upper storeys are of plain white European design, but the second storey shows the typical abstract beam extensions below the struts.

The court contains a great number of attractive stone carvings and, indeed, the associated objects are what makes the temple site important. Besides the possibly 7th century figures, there is another smaller Buddha perhaps showing Gupta influence. There are two large bronze panels showing Māyā Devī, the mother of Lord Buddha, beneath tree forms placed at the front of the temple, and a large metal lotus with engraved *mandala* design standing before the entrance of the shrine is quite unique. The *toraṇa* area is a mass of

metal and wood carving with the *toraṇa* itself showing a great number of deities tied together by reptile forms. Above this entrance with its large double banners of metal and five small windows is a broad cornice with a row of nine bronze Buddhas alternating with painted representations of the eight auspicious symbols in a manner unique in Nepal. Lastly, the surroundings themselves are of unusual layout, for there is a very small two-storey pagoda in the alleyway before the actual court entrance and a large round moon-gate of Chinese type serves as the alleyway entrance from the street.

W. Bālakumārī

Located about one mile from the city of Patan is one of the most charming temples of Kathmandu Valley, the temple of Bālakumārī. This Hindu structure dates from NS 742 (1622 A.D.), according to an inscription on the premises, and because of its lovely setting in the midst of great expanses of green rice fields with large trees at its back and a winding road before it, the work is striking. This temple is sculptural in its impact and is dramatic evidence of man's presence amid a green environment. Like the forest-set temple of Vajravārāhī, Bālakumārī exists in perfect harmony with its surroundings without being camouflaged by an artificial blending of any kind. The bricks of the rice field earth and the wood from the wild groves seem still to be in living contact with their places of origin. There are numerous smaller buildings surrounding the courtyard of this structure, but the religious complex seems to be in pleasant isolation from the city of Patan and from all outside activity.

After passing the various rest houses and dwellings surrounding the temple, one steps down about three steps to the sacred courtyard before Bālakumārī which is paved with bricks. In so doing one passes the pair of colossal stone lion figures which guard the main entrance to the low-walled court, as well as the three secondary entrances. These lions are among the dynamic stone sculptures to be found in Nepal, standing at least 5 feet tall, with great flowing manes, chains with bells, about their necks, fur atop their heads in precise snail-shell curls, long drooping ears, and a fierce expression of eyes and tooth-filled mouths which seems oddly Chinese. The patina of moss growing upon these figures somehow adds to their powerful and immovable appearance. The wall itself is punctuated by numerous small shrines about 4 feet in total height.

The temple rises from the court in three storeys of rectangular shape culminating in a very large pinnacle, of which the central four

stage umbrella with its trailing decorative "ribbons" is now askew due to the unsuccessful efforts of thieves to remove it. Two double banners are also seen beside the pinnacle. All of the roofs are tiled and have cement ribs along their sloping edges. They all have numerous bells hanging from them and the upper two roofs have golden kalasa symbols of two styles, round and crescent-based, below the curves at all corners. The second roof has golden banners at the corners also. More obvious to the visitor is the bronze peacock about 2 feet high which faces the main doorway from atop a stone pillar about 15 feet high. This peacock is the attendant vehicle of Kumārī.

The main shrine image of Bālakumārī also shows the peacock, in this case with the goddess herself seated upon it. Its appearance suggests that the small image is of considerable age, for features of the face and body details of the goddess have been almost completely worn away by the endlessly repeated touching and application of religious offerings by devotees. The image, usually covered with garlands and individual flowers as well as red powder and offertory rice, is mounted into a metal base and frame standing more than 3 feet high. The part of this frame which surrounds the small golden deity is floral and very decorative, while the base is somewhat more plain and geometric, serving to hold two small guardian lions of bronze and three oil lamps.

Another image of Kumārī astride a peacock is attached to a wooden pillar outdoors. This bronze is more striking than the first, partly because it is not so worn, and the details of facial expression, delicate hand position, golden crown, and jewelry all contribute to the grace and beauty of the small figure. Like the other, it is the recipient of many offerings of bright flowers, and the form is framed by an oval flame motif similar in design to flame "halos" of deities painted on Tibetan and Nepalese *ṭaṅkas.*

The wooden struts, cornices, and windows of the upper two storeys are typical of Nepalese temple design, but the first storey merits considerable investigation. Firstly, the basic construction of the shrine is curiously open, providing an excellent example of the skeletal weight distribution of these large structures. There is a double wall around the small square inner room, the outer wall forming the basic square of the first storey which supports the lowest roof as well as the large screened balcony beneath it. The inner walls of the shrine form the "core," or continuation downward to the ground within the first storey of the walls which form the exterior of the second storey. Because upstairs examination of the second storey

was not possible, it could not be determined whether the walls of the top storey also project downward to form such double walls at the second storey, but presumably they do, and such a condition is to be seen in similar buildings of this size in Nepal. The third storey has no construction above it to project walls downward into its interior, so double wall construction is not found here. There may, however, be a central pillar supporting the roof from the underside with the floor of the third storey as its base.

It is clear at the lowest level that the great weight of the building is concentrated at the corners of the building. Because of this concentration of weight, it has been possible to leave very wide openings as doorways on all four walls of both the outer enclosure and the inner core. The evidence of so large a building standing on such small supporting wall areas is startling, but it is obvious that the structure is stable and balanced. We must ask ourselves what role the greatly overhanging roofs play in distributing the tremendous thrusts and stresses of the structure so that they are not too greatly concentrated on any single part of the central construction brick. All three floors have extended abstract beam below the cornices.

The temple is marked on all four sides by a triple door entrance at the first level. Each doorway is open and has a carved wooden *torana* over it, while the center door at the front side has a second *torana* frame of bronze added above it, including seven small divinity figures and umbrella of three stage at its top. Also added here are two large bronze double banners beside the center door, each about 8 feet high. There is no *dhvajā* hanging over the roofs, just as no birds or attendant bronze face are seen at the corners. Within the outer wall, oil lamp railings have been set up around the inner shrine and a few black and white ceramic tiles have been attached to the framework around the inner Kumārī image. The courtyard is quite empty, except for some Sivaliṅga images in grey stone and a charming stone sculpture admirably carved to represent a man and wife, donors, kneeling in devotion before the temple. This sculpture is placed at ground level before the entrance just before the peacock pillar. Red and yellow powder is sprinkled over it in reverence by devotees of the temple.

Bālakumārī is one of the Nepalese style temples showing a screened balcony beneath the first level eaves, where the supportive struts usually stand alone. The design of this balcony is much like that of the Kumbhesvara temple in Patan and both must be entered by ladder from outside, there being no trap door leading upward

from the first floor shrine. Through one of the open windows in the screening, a full-size doorway can be seen leading into the second storey interior. The general use of this screened balcony is not known, though it may be a storage area as at Kumbheśvara and Paśupatinātha. It is quite unlikely that it is used for any kind of group worship, as at Bhīmasena in Patan, for the open area is not very large and access is difficult. The balcony is divided into several segments on the exterior by its vertical ribs occurring about every 3½ feet and by a continuous horizontal beam 1 foot above the balcony base all around the structure. Short wooden struts showing minor gods support the balcony, alternating with functional wooden windows in the brick background of the struts. Small metal deity images are mounted all around the balcony, one in each lower segment. The cornice below the struts is painted black with white spots, forming the lowest level of what is one of the most involved systems of roof support in Nepal.

X. Kumbheśvara

One of the most important temples in Nepal, Kumbheśvara is also one of the least known. The structure of this basically Hindu temple which is also venerated by Buddhists dates from 1392 A.D., although legend places it even earlier. King Bhāskara Deva and King Amsuvarmān are both popularly known as originators of the temple and it stands today as one of Nepal's two remaining five-storey temples, the other being Nyātapola in Bhaktapur, which dates from 1708 A.D. Kumbheśvara does not have the impact of Nyātapola because it is not mounted on a high plinth, nor is it as large, but Kumbheśvara has balanced proportions, appropriate and subdued decoration, and purity of form. There is great beauty here which has not been obscured by a recurrent overgrowth of weeds and severe crumbling, a condition which has been recently rectified by His Majesty's Government through chemical treatment of the earth layer beneath the tiles.

The entire complex of Kumbheśvara, including its large courtyard on two levels containing several large bells and small shrines, double porch vestibule area, elaborate carved gate, dwelling houses, large sunken tank, and four subsidiary shrines including two double-stage free-standing buildings, is enclosed by a high brick wall with plastered top ledge. There are only two openings in this wall, on the proper entranceway with carved portal and wood-screened windows above, and the other a small doorway leading into the back of the grassy court. This back portion consists partly of

a raised area with its own enclosing wall, elevated about 6 feet above the temple base court. This raised area supplies the open grassy place that is always a necessary adjunct to a Śiva temple, mainly to signify a grazing place for the great bull which attends the god. As is usual, this area is called "Kailās" after the all-important mountain of Hindu tradition associated with Śiva. At Siva temples where no such raised grassy area exists, a small clay mound may be built to suffice as the symbol of the mountain.

The building which encloses the entrance from the street and houses the vestibule resting places and settings for religious music playing is two storeys high, being attached directly to the enclosing wall. Its roof, like the roofs of all the buildings surrounding the court, is of tiles. The four lower roofs of the temple itself are similarly of tiles, only the fifth and uppermost roof being of gilt-copper. The entrance building is in rather worn condition, but it remains the setting for a great many outstanding wood carvings the most noteworthy of which is a circular wooden window filled with cross-hatch screening and supported from below by 13 rearing horses, each of which is about 8 inches high. Flying *apsarās,* beasts, and minor deities of all sorts as well as some sexual scenes are carved over the extending frame of this window as it reaches out into the brick wall. Below it is a broad wooden cornice of great intricacy even by Nepalese standards, as ornate in total as the window frame itself, although more abstract in decorative motifs. The beauty of the workmanship is perhaps so evident here, as on many of the carvings of Kumbhesvara, because they have so far been spared the brush of painted renovation which so often obscures intricate detail.

Opposite the entrance portico is the entrance to the temple itself which stands on a 2-foot high base of stone and is guarded by a 4-foot long gilded metal bull. Two stone lions stand guard beside the door of the shrine. The triple doors of all four sides of the temple are exactly the same in style, being sealed by a heavy wooden screen to waist height. Only the central door of the entrance side is left unblocked. These door groups are as flamboyantly designed as any to be found in Kathmandu Valley, with their projecting frames nearly meeting at the corners of the structure and small extra shrine niches mounted just beyond these to widen further the expanse of ornamented wood. The extending lower edges of the doorframes have been mounted with bronzes showing minor deity figures, and the well becomes a riot of intertwining designs and figures, almost to the point of confusion where spots of color have been dotted onto the wood. According to D.R. Regmi, the doors follow the pattern of

Yakseśvara in Bhaktapur with embellishments like those of Cāṅgu Nārāyaṇa.[9] The *toraṇas* seen above every center door are brightly painted and the wide cornices behind them are simple, carved according to the standard symbolic cornice designs, although paint brightens them considerably. Animal heads on carved beam ends are seen along this cornice. The green meandering line at the base of the cornice is an unusual color detail. Abstract beams extend in the typical fashion from the ledges below the struts at all five levels.

The sacred image of the temple is a *liṅga* about 3 feet high mounted with four faces of Śiva. The wooden *linga,* very brightly gilded, is deeply carved into a spiral design of unusual appearance. It is carried out of the temple once each year at the time of the Janai Pūrnimā festival, known in India as the Rakṣābandhana. At that time, it is placed on a small wooden platform mounted in the center of the bathing tank at the site, which is flooded to a depth of 5 or 6 feet. At the moment it is put there at night by a priest who walks to the platform by a narrow wooden bridge at water level, many boys and young men leap into the tank to swim to the image in devotion. Other worshippers scale the narrow board path to bring their offerings to the golden *liṅga* throughout the night and next day. Then the image is returned to the shrine.

Kumbheśvara has a screened balcony somewhat like that of Bālakumārī, but this one seems to be a more logical outgrowth of the basic temple shape. Where the balcony of Bālakumārī seemed like an added structure, especially since somewhat separate and unusually short struts were needed to support its flat base, Kumbheśvara's balcony is constructed so that screening is simply added behind the large struts which would normally be there anyway to support the lowest roof. The horizontal narrow beam used at Bālakumārī is seen here also and the screening is again segmented. The struts which are so perfectly adapted to a balcony framework are wonderfully chiselled to become large, many-armed deities. There is, beside the large upper deity, a small minor god at the base of each strut. below the horizontal beam level. There are also double supportive beasts, one atop the other, at the corners of the balconies. The balcony level previously was hung inside with a great many utensils, pots, and pans which had been given as offerings to the temple, but these have since been put into storage. The main use of the balcony, which may be entered only by ladder through a small opening, seems to have been as a storage area.

The sculpture at all of the roof levels is of uniformly good

9. Dilli Raman Regmi, *Medieval Nepal,* (Calcutta, 1966), p. 880.

although not unusual quality, and the temple seems lightly decorated. There are bells hung along all of the roofs and all roof corners have curves, although no birds, metal banners, or *kalaśa* symbols are to be seen. A certain amount of the grace of the multiple roofs is lost because of the heavy growth of grass and weeds which springs up amid the tiles during the monsoon season, giving the temple a heavy appearance. The sloping edges of the roofs are marked by rows of upended tiles rather than cemented ribs and yellow spot designs are painted under the roofs. The pinnacle is single, mounted on a three level base, covered by a three stage umbrella on two straight mounting rods, and attended by a gilded trident as a symbol of Śiva. The staff of the trident is carved. Also at the upper level, the gilded metal roof has especially large and curved corners.

Outside and to the right of the temple is a fairly large Ganeśa shrine of single roof Nepalese style architecture and a second large bathing tank area. The courtyard outside is also brick-paved and the entire setting of Kumbheśvara in a low-lying section of Patan is quite pleasant in its separation from the hustle of the Durbār Square and bazaar area. The outer tank contains some of Patan's most outstanding stone sculptures.

Y. Kṛṣṇa Mandir North of Mangal Bazaar

This three-storey Hindu pagoda of Nepalese style can be seen in the distance beyond the Bhīmasena temple in most photos of Patan's Durbār Square, in an area called Swatha. It is dedicated to Kṛṣṇa and is a building of considerable appeal. Its appearance today is quite ordinary as it stands on the left side of the Durbār Square road one block beyond the Bhīmasena temple, and it has been quite ignored by the average visitor to Patan. Nevertheless, it has marvelous strut sculptures at all three levels, and the doors are very finely carved. There is no paint remaining on the temple, and the natural elements have begun to take their toll in splitting beams, falling tiles, and crumbling bricks. The free-standing structure stands on a three-stage plinth amid numerous shops and houses. Most notworthy are tar strut carvings of Kṛṣṇa, Rādhā, Ganeśa, and others in multiple poses. They are among the most beautiful in Nepal.

Z. Kvā Bahāl

To conclude this survey of important temples in Patan, one may consider one of Nepal's most famous, most intriguing, and most

beautiful temples: the Buddhist monastery shrine of Kvā Bahāl, also known as Mahāvihāra, Suvarna Mahāvihāra, and Hiranyavarna Mahāvihāra. The building's history is traced back about 800 years to the reign of King Bhāskara Deva Varmā, but it has probably existed in roughly its present state since about the 19th century.

This golden temple is unique in many respects. Although it is built into the surrounding complex in the manner of most multi-storeyed Buddhist shrines in Nepal, it is fronted by a free-standing shrine of such large size and lavishly gilded ornament that the main temple seems to be eclipsed by the smaller structure's gloss. And although the temple is set in a small paved court of average proportion, that court is so altered by numerous small sculptures, encompassing oil lamp railings, and raised circumambulatory walkway that it is unlike the court of any other religious site. The temple is supported by subsidiary buildings of quite average appearance, but they contain such spacious prayer halls and are depositories for such impressively large Buddha images of gold and bronze that they, too, are exceptional. It is no wonder that the fame of Kvā Bahāl is widespread in Nepal; the wealth of artistic embellishment plus religious symbolism which exists here is not to be found elsewhere.

Two large painted stone lions flank the street entrance of Kvā Bahāl. Except for these, and a rather simple portico, there is nothing to imply that such a breathtaking site exists beyond the plain walls of the outer buildings. Like the temple of Mahābauddha, Kvā Bahāl is disguised by a humble exterior. After passing through the gateway and walking through a short forecourt, one reaches another gate, this one having a two-stage wooden tower set above it. There are numerous scenes of Buddhist and Hindu subjects carved and painted upon it, but one's eye does not rest here long, for having reached this doorway, one is struck by such great complexity of shimmering art inside that description becomes difficult.

The Kvā Bahāl complex is one of the few monastery groupings which has retained the character and appearance of a religious unit. There is no formal brotherhood of Buddhist monks living together there now, but most of the prayer halls and minor shrines are still in use, and Buddhism is still a practical religion within its confines. The northern prayer hall contains an image of Amoghapāśa Lokeśvara as well as a very large prayer wheel modelled after that of the Sera monastery in Lhāsā. Early murals decorate the walls and Tibetan *bkahhgyur* prayer inscriptions in many volumes are kept here. The southern prayer hall contains a large image of Lord

Buddha while the main shrine is dedicated to Ādibuddha and is the site of women's fasting observances during the month of Shrāvana (August), a "lenten" period. There is abundant metal work and wood artistry to be found all the way around the inner court, and it seems that this is one temple complex that has kept its collection of treasures fairly intact. Whereas Buddhist shrines have little to show at that time of year called *Bahi Dyo Bayegu* when temple banners and special sculptures are supposed to be displayed, Kvā Bahāl's open wooden screens reveal many large-scale images, and its struts and rafters are hung with painted *tańkas* and scrolls showing fascinating valley landscapes and religious scenes of considerable age.

The doorway which leads to the courtyard from the entry passageway has a large bronze *torana* on the inner side which holds 12 Buddha images and a four level umbrella. The pillars of the doors are covered over with a thin plating of metal and the doors are also metal-covered, with symbolic eyes of the Buddha and *pūrna kalaśa* representations modelled on them. Two elephants of bronze stand about 4 feet high beside the entrance with male riders in prayerful attitude on their backs. A wooden framework supports a large bell near this door, and the prayer wheel and oil lamp railing which goes around the court extends out from the entrance. The wooden railing is painted red with a few symbolic markings in yellow. A standard wooden multi-colored cornice goes all around the court as base for large deity struts which support the single roof of all the monastery buildings. There are ornate wooden windows of the usual type mounted into the brick wall behind these struts, and a 6-inch wide bronze border of *kiṅkinīmālā* is added to the roofs all around the court. Very decorative wooden balconies at the second floor level front the prayer halls on the left and right side of the main temple.

The far side of the court which holds the main temple is considered to be ground even more sacred than the courtyard itself. The circumambulatory platform which stands 2 feet above the stone-paved court on the other three sides stops here, and there is only the stone base of the temple, minus railing, which separates it from the rest of the court. The chain which we see wrapped around the body of a stone figure of Hanumat to the left of the temple is unwound and sketched across the temple doorway to prevent visitors from entering the shrine while formal ritual is being carried out by a priest. There is a small offering or oil lamp table standing outside the doorway of the shrine, having a square bronze oil lamp frame standing over it. Four large hanging bronze lamps are

suspended from the roof by chains to the doorway level, as are two small bronze bells. The entire first level of the shrine seems to be covered with bronze and the degree of exquisite artistry is fantastic here. The *toraṇa* itself is one of the best in Nepal, showing twelve Buddha figures in a balanced composition of three central images under a "halo" of nine smaller Buddhas linked by a curving vine of delicate floral motif. The lintel of the door holds a row of smaller bronze Buddhas and the upper corners of the opening are filled with active bronze figures that appear to be *apsarās*. On either side of the entrance, on lotus bases, stand very large bronze lions of superior quality with the graceful forms of the Buddhist goddess Tārā on their backs. The Tārā figures have a kind of double halo behind them and their limpid poses are in pleasant contrast to the sturdy stance of the lions. The doors themselves are covered with a mass of Buddhas and minor deity representations plus decorative designs, as is the wall of the entire first storey. The cornice, at the *toraṇa* level, is of the usual pattern based on the eight auspicious symbols, but it is gilded. Besides the struts of fairly typical design, one sees above the cornice repeated images of Buddha standing about 1½ feet high in bronze. Each of the seated figures is set into a small architectural frame. This temple alone should be the subject of a major study, as it has sculptural elements too numerous to be listed here; in its entirety this shrine has one of the greatest complexes of metal work to be found in Nepal.

The main shrine is a three-stage structure and all of its roofs are covered with gilt copper. There are *kiṅkiṇīmālā* borders on the lower two roofs and corner curves mounted with birds on all three roofs. The metal bird figures lean forward slightly, their wings pressed back, and some hold leaf-shaped forms in their beaks which blow in the wind like bell clapper ornaments. Metal banners hang at all of the roof corners and all of the roof edges are marked by the bronze heads of attendant figures at the end of the sloping ribs. Slightly larger heads are mounted behind the metal curves. These heads appear all around the courtyard roofs as well. Bells are also to be seen on the shrine and courtyard roofs. The brick core of the second storey is marked by small non-functional windows at the center of the front side, while the third storey has a small *stūpa*-like grouping in that position. The cornices are so large at these storeys that only a small portion of the brick at the core can be seen. The cornice beams have abstract extensions but these are hardly noticeable because of the wealth of carving. While the lower two storeys have wooden struts and screening, the upper roof has wooden screening only. The

screening is of the type seen at Kumbheśvara and Bālakumārī, but the balconies so formed here are presumably non-functional, at least at the second and third levels, due to their placement and small proportions. Descending from the pinnacle of this top roof are four golden *dhvajās*. The pinnacle itself is one of the most involved to be found in Nepal, consisting of 13 small *stūpa* peaks with three small umbrellas mounted at the center of the group. To the left of the three-roofed temple, mounted at the corner of the court roofing, is a small screened tower with gilt copper roof which has a pinnacle, corner curves, attendant faces, birds, and bells of its own.

The free-standing single storey shrine in the middle of the court is a very interesting structure. While it is not as important as the larger temple, it has some extraordinary metalwork and it is dazzling in appearance, being almost entirely covered with gold and other metal. Its pinnacle is unique, consisting of four snakes with their curved tails raised to hold a many-stage umbrella over the main bell-shaped symbol. This stands atop a circular border which in turn rests on a three level rectangular base with slightly upturned corners reminiscent in shape of the abstract beam extensions to be seen at the cornice level. Four *dhvajās* descend from this, one hanging over each side of the shrine. The individual segments of these banners are marked by various symbols such as the umbrella. Although the entire base being described is really part of the pinnacle, it has the type of cornice, usually seen below roofs, including animal head border. It is, of course, brightly gilded here. The single gilt copper roof is of the usual slope, with attendant heads at the roof edge. A *kinkinīmālā* border hangs below the roof and the roof corners have an especially energetic curve, with sprightly birds as on the main shrine. Although there are many bronzes of great beauty attached to this small structure, the largest and most interesting are the four 5-foot tall guardian leogryphs standing at the corners of the shrine. They do not support the roof in this case, but function symbolically only. Their appearance is very vicious, for they have long pointed teeth which are painted white for emphasis in their red-rimmed mouths, sharp curled claws, long curving snouts, pointed ears pressed back, and bristling manes. They stand on their hind legs and seem ready to attack any unbeliever. They are certainly the most dynamic elements in the court of this temple filled with wonders.

CHAPTER V

The Monuments of Bhaktapur

Bhaktapur, "The Town of Devotees," probably existed as early as 865 A.D.[1] It has the shape of the conch of Viṣnu and it lies seven miles east of Kathmandu. Its elevation is 4,600 feet above sea level. Seen from a distance, the town is quite attractive with its many hills and skyline punctuated by the roofs of multi-storey temples. The urban area is divided into 24 *tols* or sections adding up to about 4 square miles, while the outlying area of 103 villages makes up 38 square miles. It is a large and important town and the setting for many noteworthy religious monuments. While Bhaktapur does not have the "charm" of Patan, its buildings were spared the destruction visited upon the secular and religious structures of Patan by the Gurkhās, and many of its monuments are of considerable antiquity. The town was heavily damaged by the 1934 earthquake, however. Since the area itself is said to be of less sanctity than that of Patan, Paśupatinātha, or Svayaṃbhūnātha, it is perhaps easier for outsiders to view the temples of Bhaktapur without religious restrictions.

The Durbār Square again is of concern as the central setting for religious architecture, but the square is not as splendid as that of Patan. This is due to the earthquake, at least in part. The size of the temples is generally more modest, and there is lacking some of Patan's brilliance in renovation. One must remember, however, that many of the structures may be considerably older than those of Patan, and of great value historically. The large palace compound is fronted by shrines of Nepalese and Indian design, and there are many sculptures of note to be seen in both wood and stone. The square provides us with an insight into the architectural tastes of the Malla period especially, and it certainly may be regarded as a treasure place of Nepalese creative achievement.

1. Landon, *Nepal*, p. 34.

A. Paśupatinātha

The classic Nepalese style two-storey temple of Paśupatinātha is generally accepted as the oldest in Bhaktapur. It is traditionally dated to shortly after the death of King Yakṣa Malla in 1482 A.D. by his wife and sons, but it has also been attributed to the 17th century and the reign of King Jita Mitra Malla. Legend has it that the deity of the original Paśupatinātha in Deopātan told King Yakṣa Malla in a dream that he should build a replica of the original in Bhaktapur. Were it not for this bit of lore, however, the relation between the two temples would seem very distant indeed, except for the fact that the Bhaktapur temple is of the same number of storeys and of roughly the same proportions as the Deopātan shrine.

All four sides of this temple have triple doors of standard plan with small wooden shrines inset in the wall beside them to meet the top of the 4-foot high plinth upon which the temple stands. The wooden details are not brilliantly painted at the doors, cornice, or struts. Both cornice levels have abstract form extended beam ends attached to the red brick walls and above these are ordinary small wooden windows behind the struts. The strut carvings represent various deities except for the supportive corner animals at both levels. The roofs are tiled and quite simple, with small curves and cemented ribs at the sloping edges. A simple decorative border of white flowers is painted along the roof edges, and no bells, metal banners, or *kalaśa* symbols are to be seen.

The pinnacle of the temple is of basic design with a simple rod support for the umbrella peak attached to it. This golden spire is the only bright object on the entire temple except for a small attendant demon sculpture resting on the plinth which has been smeared with green paint. This temple is one of the two largest in the square, but it cannot be called a very beautiful monument, and it is interesting mainly because of its antiquity.

B. Cār Dhām

At the opposite end of the open square from the Paśupatinātha temple stands another temple of similar size and style, except that it is mounted on a two-stage base. It is one of four small temples here symbolizing four great pilgrimage sites in India and called the Cār Dhām. There are two pairs of small stone lions guarding the entrance and a stone Garuda stands on a pillar before the doorway, but there are no other details of special interest in this temple. It is of double-wall construction like Paśupatinātha. There are bronze roof

corners at both levels, but the effect of grace and beauty which the roofs might have given to this sombre temple was sacrificed when they were covered with corrugated iron. While this temple standing beside the white entrance gate to the Durbār Square may now be one of the most durable, it is also one of the least attractive. Restoration could improve the situation, however.

C. Gate to the Durbār Square

The white gate which stands at the entrance to the large square beside the Bhaktapur palace is made of brick plastered over with white lime. It was constructed during the reign of Rājā Bhūpatīndra Malla (1696-1722 A.D.). Once the palatial gate of the king's Basantapur Durbār, it stands today as the entrance to the palace square. It has a curved lintel and three small pinnacles, and its appearance is quite strange in Nepal. It cannot be termed an important architectural work by any means, but there are some associated stone carvings nearby which are of importance. These include images in smooth stone of the many-armed goddess Ugra Canda Devī and of the many-armed deity Bhairava, fierce god of destruction. They are especially beautiful and finely worked images which were set up by Bhūpatındra Malla in 1707 A.D. in honor of the sculptor whose hands the king had cut off to prevent him from exercising his talent for anyone else after his work for the king was completed. We also see two very large lions flanking a nearby opening, the Lion Gate, next to two stone images of deities that were also set up by Bhūpatīndra Malla. These are representations of the monkey-headed Hanumat Bhairava and the half-lion, half-human Narasimha Nārāyana. This doorway leads to the picture gallery, a small museum holding important works. It is operated by His Majesty's Government and the Archaeological Department.

D. Golden Gate

Almost too much has already been said about this gilded metal doorway complex, perhaps because it is the brightest object in the Durbār Square and because it is easier to locate than many of Nepal's other masterful works in bronze. It is certainly an impressive doorframe and the gateway is unique with its small metal roof and large and brilliantly gilded pinnacle. Yet, the gateway suffers by being situated in a rather ordinary brick wall beside a European style building, and the accolades of Percy Brown seem a bit too enthusiastic, as he describes the gateway as "the most lovely piece of art in the whole kingdom. . . ."[2] The gateway was built by King

2. Precy Brown, *Picturesque Nepal* (London, 1912). p. 71.

Ranjit Malla to mark the outer entrance to the Taleju temple which stands within the Royal Palace. In bright sunlight the sculptures have a shimmering liveliness that imbues them with a kind of dazzling movement, and individually they are quite outstanding.

The *toraṇa* is entirely of metal with the goddess Taleju at the center. This triple-headed female figure has a great many arms modelled in very high relief and is accompanied by two standing attendants. Over this trio is a very heavy frame of figures, including Garuḍa with coiling serpents, floral motifs, and dragon or reptile attendants. On each side of the pair of metal doors below the *torana* are four large figures of deities and one large *pūṛna kalaśa* symbol. These are executed with great skill, although previous comparisons by some authors with Ghiberti's masterworks in bronze seem of little use here. The figure of the skeletal goddess Kālī modelled in such lush material is interesting in itself. At the sides of these figures, mounted on the brick background, are two more bronze *pūrna kalaśas* in high relief and two bronze inscription plaques in low relief are mounted above these. The pinnacle of the golden roof consists of three elaborate spires over which a single umbrella stands on a support encompassing all three spires. Two double banners are mounted beside the pinnacle, as are two small rearing leogryphs and two small elephants. The elephants are an outstanding detail in so unusual a location, as are two lizards which stand at the roof corners with their tails and bodies covering the sloping edges. The heads of the lizards are raised like roof corner curves.

E. Statue of King Bhūpatīndra Malla

The bronze statue of the king who built many of Bhaktapur's famous monuments stands atop a high squared stone pillar opposite the Golden Gate to the Taleju temple which is located in the interior of the palace. The sculpture is certainly one of the most beautiful in Nepal, being mounted on a bulbous lotus capital with circular border and interwined snake beneath it. The snake has a leaf-shape pendant in its mouth and a small bird standing on its head. Above the lotus capital, which is carved with rows of large petals in low relief, is a low rectangular base. On this is the square seat or throne of the king, marked at its four corners by small lion figures. From the back of this seat rises a rod supporting a large protective bronze umbrella with many small pendants that move in the wind above the king's head.

The figure of the king himself is remarkably natural in its cross-legged pose, and his prayerful attitude with hands raised in

reverence toward the Taleju temple is quite effective as well as very handsome. The king wears an elaborate turban headdress or crown and he has a full-size shield and sword lying quite naturally at his side. There is no attempt to give heroic proportion or heroic pose to this sculpture which rises about 3 feet from its base, yet it is truly a monumental work. As a work of art, this sculpture is worthy of one of the country's most creative leaders.

F. Batsalā Devī

Built upon a three-stage plinth behind the statue of Bhūpatīndra Malla and next to the large bell set into the square by King Ranjit Malla in 1737 to mark the morning worship of the goddess Taleju, is the *śikhara* temple of Batsalā Devī. The style of the structure is almost completely Indian, being related in nearly every detail to the two Kṛṣṇa temples of the Durbār Square in Patan, although the bells near the pinnacle are possibly evidence of Nepalese influence. The structure was renovated during the reign of King Bhūpatīndra Malla. It is not large and the circumambulatory of the temple is especially low. Besides the large bell already mentioned, which is about 4 feet high and mounted in a heavy stone frame, there is at the level of the lower step of the plinth a second bell placed there by Bhūpatīndra Malla to do away with the ominous tone of a death-knell which he had heard in a dream. This smaller bell is known as the "dog weeping" or "dog barking" bell. It is said that dogs bark mournfully at the sound of it.

G. Royal Palace

The Royal Palace dominates the Durbār Square as the secular center of Bhaktapur as well as the enclosure for the city's major temples. The complex has been added to at various times during the past centuries, but the original construction dates from about 1427 A.D. and the reign of King Yakṣa Malla, a major remodelling having been carried out in the 17th century by King Bhūpatīndra Malla. The 55-windowed Durbār Hall is the best known part of the palace, but there is much more to the palace area than can be seen from the Durbār Square. As in all of the three palaces in the valley, the major artistic merit is to be found in the wood carvings, although the 1934 disaster ruined some of these. Yet, even after being damaged, the Durbār Hall with its exquisite carvings looks unusually decorative today.

The first storey of the Durbār Hall has numerous doors alternating with small wood-carved windows of simple design. Above this is a wide cornice of deep carving. Eleven more elaborate

windows, each with a slanting *toraṇa* over it, stand above the cornice in alternating large and small sizes. The third storey also has a wooden cornice below it, but without a wide ledge. Above this is a row of closely placed windows in a continuous wooden frame which extends all around the hall. There are struts at the top of these windows to support the gilded roof with its short overhang. Curves are seen at the roof corners. A gable-type window is added to this roof toward the center of the building.

This structure makes a stunning impression upon the viewer mainly because of the color contrast of its bright red walls and black carvings. Painted renovation which was carried out on these carvings was somewhat detrimental to them, however, because of the rather crude spotting of white "highlights" over the lustreless black background. These are now restored. The right side of the Durbār Hall is joined to the famous Golden Gate through an intervening plastered shrine which is of maroon color and simple domed shape. To the right of the gilded entrance is the white-plastered gallery building and other remodelled palace structures.

It should be mentioned that the Durbār Hall has within its compound a golden water conduit erected in 1688, according to its inscription, but popularly considered to be the oldest of its kind in Nepal. It was set up during the reign of Rājā Sumīti Jaya Jita Mitra Malla (1663-1696 A.D.). The water is used especially for the daily bath of the goddess Taleju, and it is said to flow through the Rāj Kulo passage for a distance of seven miles. Sixty-four such water conduits are supplied by this passage.

The palace of Bhaktapur is traditionally most important for the shrines which it encloses rather than for the audience halls, living quarters, or other secular buildings around its many courts. Unfortunately, these important interior shrines are closed to visitors and the only glimpse which an outsider might get of the Taleju temple, for example, would be obtained by prostrating himself on the outer threshold of the shrine for a partial look at the lower storey of the building across its wide court. Even such an unsatisfactory look as this may be had only if the government guard is unusually permissive, but the glimpse is worth the effort.

The Taleju temple, which may not be photographed, stands in the Mūlchok Court, the left and right sides of which are said to be the abode of the goddess Taleju. The western wing of the court enclosure is the permanent sanctuary of Taleju, and the sourthern wing in said to be her residence during the important festival of

3. Purander Maskay, *Guide to Bhaktapur,* (Kathmandu, 1962), p. 33.

Durgā Pūjā. It is a one-storey shrine with much strut and doorway decoration all around the court. The artwork to be found here is among the best in Nepal, and one of the windows is said to have been carved by King Bhūpatīndra Malla with his own hands. The frescoes have been published in part by Madanjeet Singh in his *Himalayan Art* (Greenwich, Connecticut, 1968). The struts themselves are of gilt copper, showing very elaborate female deities below the eaves of the overhanging roof. The roof is of rather startling appearance because the pinnacle complex is so large that the upper portion of the shrine seems oversized. Eleven spires of equal size stand along the roof for the entire length of the main shrine, each having its own umbrella supported by a metal rod, except for the center pinnacle which has a double sloping umbrella support of triangular shape below the umbrella. This upper complex is entirely gilded. While the doorway, its *toraṇa* and the small windows of the shrine are of basically typical design, the very large bronze figures at the "corners" where the temple joins the surrounding walls are outstanding. These represent the goddesses Dvārashrī and Lakṣmī and were placed by King Narasha Malla, who also donated the carved artificial windows of the shrine. His grandson, King Jita Mitra Malla, set up the main *toraṇa* over the shrine's doorway in 1706 A.D.[4] The Mūlchok Court has, besides its series of famous wall frescoes close to the eaves, a large stone *maṇḍapa* platform, and a large bell of copper and iron. The image of the goddess was removed from "Semroun Gadh" to Bhaktapur by Hari Simha Deva, according to Kirkpatrick.[5] The temple of Taleju has always been one of Bhaktapur's most sacred spots, traditionally closed to all but the reigning Rājā.

The Kumārī temple in its own palace courtyard is another famous shrine that is restricted. The woodcarvings here are reportedly among the most beautiful in Nepal, the windows becoming multiple frames for the most intricate of intertwined floral and symbolically geometric compositions. The compound is attributed to King Sumīti Jaya Jita Mitra Malla with individual details including many images of the goddess Caṇḍī and a group of eleven intertwined snakes of stone at the bathing place of the king. The northern hall is said to abound with stone images in three rows of various gods and goddesses, the center row showing Caṇḍī in various poses as she slays the demon Mahishāsura.[6]

4. Regmi, *Medieval Nepal*, p. 875.
5. Kirkpatrick, *Account of the Kingdom of Nepal*, p. 189.
6. Maskay, *Guide to Bhaktapur*, p. 31.

H. Nyātapola

Located in the Taumadhi Tol a short walk from the Durbār Square in a downhill direction is the wondrous monument of Nyātapola, the famous "Five-storey Temple." The lofty shrine on a five-stage plinth was erected by King Bhūpatīndra Malla in 1708 and seems to have been dedicated to a secret Tāntric goddess, possibly Siddhi Lakṣmī. It is also possible that the temple was meant to honor the goddess Bhairavī, however. Since there is reportedly no image of veneration here, the deity may be considered to be unmanifest and thus not requiring a votive object. This is undoubtedly the most impressive temple of its kind in all of Nepal, towering as it does over its large square and over the nearby temple of the dreadful Bhairava whose nuisances the presence of Nyātapola was intended to quell. It is a building of magnificent proportion and extraordinary balance. Its five roofs appear so stable in their rise to the great height of the pinnacle that one expects them to last forever, and indeed the 1934 earthquake which levelled so many temples collapsed only the uppermost roof of Nyātapola. The monument is over 100 feet high in total.

A long flight of stairs ascends the five-level plinth foundation to a circumambulatory passage of wooden columns like those of Hari Samkara and Viṣvanātha in Patan, but without the use of *toraṇas* to connect the columns. The plinth is marked at the top of each stage beside the stairs by guardian figures. These guardians are arranged in order of increasing power from the bottom of the foundation to the top. The lowest figures, standing about 8 feet high, represent Jai Mal and Patta, the famous wrestlers of Bhaktapur each of whom possessed the strength of ten ordinary men. Above them stand two elephants, each of which possesses ten times the strength of a wrestler. Next come two lions whose power outdoes the elephants ten times over. Next two griffins are seen, these outranking the lions' strength in proportion of ten to one. Finally, the stairway is topped by two minor deities, Siṃhinī and Vyaṅginī, who possess ten times the strength and power of the griffins. The implication is that this multiplication of power culminates in the goddess here worshipped, who is dominant over all through her supreme, though unseen, strength. This temple having such an elaborate group of guardians is very sacred in Nepal, especially to the attendants of Bhairava as the terrible form of Siva and of Kālī.

It is said that at the time of the founding of the temple King Bhūpatīndra Malla himself carried three bricks on his shoulder to the foundation site, so inspiring the common people that within five

days they had carried all the necessary materials for construction to the site. At this time, according to legend, a peasant farmer sowed grains of rice in his field which grew so large that only a spade could remove the plants from the ground, indicating the strength of the foundation of Nyātapola. Without excavation, we cannot determine the depth of the foundation, however. The bricks of the plinth are not painted, glazed, or brightly tinted, although the guardian figures are colorful indeed. The wooden areas of carving on the temple proper are so bright as to be almost overwhelming, at least upon close examination.

The columns of the circumambulatory are dark in color with some spots of white paint added as highlights of a sort. The "archways" between the columns are formed by slightly scalloped wooden inserts below the wide floral band which passes around the structure below the carved cornice. This wooden band is about 10 inches wide and decorated with painted leaves and flowers. At intervals, directly above the highest points of the small arches, appear three-dimensional wooden images of deities mounted on the flat band. This entire border is of an unusual nature. The cornice above this is more typical, but carved with excellence to show the borders of auspicious symbol and projecting heads of fierce animals, above which part of the squared beam ends is left uncarved. Over these is a bright green, geometric border. The top ledge over this multi-level cornice is painted red and white to suggest the appearance of flat mortared bricks, and they extend to form projecting beam ends of abstract form.

The animal struts at the four corners of each roof are doubled, as at Matsyendranātha in Patan, one beast standing atop the other. The other struts beneath the lowest roof show fabulous deities, with two scenes of almost equal size on each strut. The upper figures are beautifully detailed many-armed gods and goddesses, standing singly except for small supportive beasts at their feet. Below each of these is a composition in a framed niche, larger than the usual scenes at strut bases, showing two or more other deities in various poses and actions. Both the upper and lower scenes usually have yellow lotus bases. The composition of these double layer struts is unified by a floral leaf motif of alternating red and green color at the top and bottom of each strut and running down a straight narrow beam that is separate on each side of the main strut. The last element, involving small beams of each strictly decorative design flanking each major beam, is only rarely found on Nepalese temples, and its appearance is most striking and adaptive to the basic scheme of the

building. These attendant beams beside the main struts are found also at Cāṅgu Nārāyaṇa, where they are also restricted to the lower level as at Nyātapola. They widen the visual field of each strut without making them appear heavy.

The polychromy all over this structure is especially dazzling, and mention must be made of the brilliant *toranas* which stand over the four locked doorways, the colorful windows in large frames behind the struts on each side of the building, and especially of the multi-colored paintings under the roofs. These provide an excellent example of Nepalese under-roof design, for the red horizontal flat beams are energetically contrasted by bright yellow beams that fan out from the central core with a display of black-outlined maroon spots, presumably suggested by leopard markings of free-form bird designs. These are painted with great care and in such great abundance that the under-roof designs seem almost certainly meant to be more than mere decoration.

Bells with leaf-shape pendants are mounted at all roof levels, and a brass lamp hangs by a long chain to a level just 6 feet above the base of the entrance doorway. All of the roofs are of tile with raised ribs at the sloping edges and curves at the corners. There are no attached birds, no metal banners, and no *kalaśa* symbols at the roof corners. The pinnacle is gilded, but of simple basic shape without any additional umbrella support. All levels have beam extensions of abstract form below the strut ledges, and the basic construction is like that of any typical Nepalese style temple except that it is carried to the height of five levels. The outer walls of each storey continue downward as is usual to form the inner core of the storey below it by double wall construction. The top storey, being of single wall construction, therefore, probably has a central column supporting the peaked roof from inside to the floor of the top storey. The temple of Nyātapola dominates the skyline of Bhaktapur when the city is seen from a distance, and it is most certainly worthy of a dominant position in the history of Nepalese art.

I. Bhairavanātha

Bhairavanātha, also known as Ākāshabhairava, follows a three-storey rectangular plan in the Nepalese style, rather like the temples of Bālakumārī near Patan and Bāgh Bhairava in Kirtipur. It is also reminiscent of the Bhīmasena temple in Patan because of its important balcony for worshippers. While there are older temples in the valley, this one, which dates originally from the 17th century, has preserved an ancient look and has not been marred by excessive

or overenthusiastic renovation. It is a less "polished" temple than its magnificent neighbor, Nyātapola, but it is imposing in its own right. The building was originally of only one storey and is attributed to King Jagat Jyoti Malla (1617–1638 A.D.) who built a smaller structure on the present site. Under King Bhūpatīndra Malla the building was elevated to three storeys in 1718, ten years after the completion of Nyātapola, and it still has the basic shape of that date, for it was reconstructed according to that plan after the 1934 earthquake. It is a three-stage temple, each being divided into two levels. Its decoration is not especially abundant, although some beautiful examples of metalwork may be seen here.

A *kiṅkinīmālā* metal border of elegant design hangs from the front side of the third roof and the pinnacle of the upper roof consists of seven golden spires. The large central spire has a four-stage protective metal umbrella mounted on rods over it. There are birds at the corners of the uppermost roof as well as golden *kalaśa* symbols. The second roof has metal banners below the curves, as does the lowest roof. White flower borders mark the wooden roof edges. All three roofs are covered with tiles, the top one having cemented sloping ribs and metal corner curves, while the lower two have ribs of upended tiles and plastered curves. All three roofs have screens below them attached to the usual deity struts, while the lower storey utilizes some gilt-copper screening in place of wood. It is clear that the balcony so formed is for the use of religious groups, at least at the first level, and devotees are allowed inside it as in the case of the Bhīmasena shrine in Patan. In this case, however, the street level has an entrance shrine that is also very sacred. Ferocious dragons guard the small entrance door, and large bronze bells in low belfries are mounted on each side of the entrance. Stone columns before the entrance support small bronze lions atop lotus bases.

The division of each storey into two levels allows for many small wooden windows below the strut level of each individual storey. These are of dark wood and bordered at the top and bottom by broad cornices. Thus this structure has twice the usual number of cornices. At the front of the second level roof, at its upper center on a special rectangular base, are mounted two pairs of double metal banners on long poles. There is no *dhvajā* or *patākā* on this temple, but rather a grouping of cloth banners projecting on bamboo poles out of the window openings of the balcony over the entrances. Cloth banners are sometimes seen along the edge of the lowest roof also, reminding us of the metal *kiṅkinīmālās.* While it is said that no one may utter even a word out of the balcony windows

except on the day of the election of the "Munaya," or temple keeper,[7] this seems quite unlikely in view of the relative freedom with which devotees may pass in and out of the balcony prayer hall.

All in all, the temple of Bhairavanātha is not of unified composition because so many of its details, like the banners and banner bases of the second roof, are additive in appearance. Yet the monumental structure is of interest both visually and historically, and it remains one of Bhaktapur's most important temples as well as one of the best examples of the large-scale rectangular temple plan in the valley. As such, it is of important relation to the Kaṣṭhamaṇḍapa, Bāgh Bhairava, Bālakumārī, and Dattātraya.

J. Dattātraya

The last of the major temples of Bhaktapur to be considered here is one of the town's oldest. It dates from 1427 A.D. and the reign of King Yakṣa Mall, making it even older than Paśupatināth a in the Durbār Square. The present building is said to have been constructed by King Viṣva Mall about 1458 A.D. It origininated, according to a popular story, with the same religious order of Yogins that constructed the Kaṣṭhamaṇḍapa temple, and its origin is equally surrounded by legend. One tree trunk is reported to have supplied all of the wood needed to construct the entire temple, just as in the case of Kaṣṭhamaṇḍapa. This seems to be equally unlikely with reference to either of these large structures.

Dattātraya is three storeys high with a nearly separated entrance structure which is topped by a balconied miniature storey with its own pinnacle. The overhanging balcony which we see in this small additional structure is repeated on a much larger scale on the two upper storeys of the main building. This gives Dattātraya a most remarkable appearance quite unlike that of more standard Nepalese temples. It is possible to circumambulate all three levels and the building has a curiously open appearance. Rather than a colonnade or screened balconies, we find here quite open-railed passageways with doors and windows and thus the building has an appearance more like that of a town house than a temple. It is very open and airy and does not give the impression of being a restricted sanctuary. It is guarded at the entrance porch by two large human figures in stone about 10 feet high representing the wrestlers Jai Mal and Patta who are also shown at Nyātapola. To the left of the entrance is a stone pillar with a large metal conch shell standing on its narrow end. Directly in front of the entrance, about 20 feet out in the court,

7. *Ibid.*, p. 42.

is a very high stone pillar with a broad lotus base and a 5-foot high Garuda figure of stone in attitude of devotion facing the temple.

Except for a *kiṅkinīmālā* on the second roof of the entrance building and the golden pinnacles of this and the main building, the exterior of Daṭṭātraya is quite plain. Fortunately, the sanctity of this monument is not such that foreigners are strictly denied entrance, and it is possible to study the interior.

The structure of Daṭṭātraya is of double wall construction, but with a wider passage space at the first floor level than is customary. The interior of the passage is about 10 feet in height and the width is 6 feet. The ceiling slants downward toward the outside but not with as much slant as is customary at the underside of a multi-stage roof. There are extra beams added about 5 feet below this ceiling connecting the walls of the interior core wall with the outer wall. These are held in place in the brick walls by wooden pegs, as are the few crossbeams which join these beams together. Vertical supports rest on them which are attached by ropes and pegs to a beam of the sloping ceiling interior. Thus this extra framework of beams has been added to support the extending roof, for the overhang is of greater length than in most Nepalese structures and would tend to sag were it not for the extra support. It is only at the entrance side of the roof of the main structure, where it joins the entrance porch building, that the slope of the roof is quite gentle. The doorway of the inner shrine has a gilded *toraṇa* of considerable beauty, and a number of bells and lanterns hang within the circumambulatory passage before the door. A trap door leads upward through the ceiling of this passageway to the roof of the first storey and the first balcony.

Very near Daṭṭātraya is the monastery which houses the official of the temple. This monastery is ornamented with the wooden peacock window which has become a symbol of Nepalese artistic taste and talent. The square window frames of this and equally lovely windows here have rows of small birds and other borders around the inner edges. Floral borders fill in the spaces before the circular opening which is screened by the carved tail feathers of the large peacock which faces outward from the center of the frame. A thorough study of such carved windows will reveal a unique and most valuable field of Nepalese creativity.

CHAPTER VI

The Monuments of Kathmandu

The city of Kathmandu may have existed at the time of Emperor Aśoka's legendary visit to Patan in 250 B.C. The city is not very large by Asian standards, but it is nevertheless a crowded city. Building tradition among Newars calls for joining together of neighboring buildings in both village and city, mainly for purpose of protection and the conservation of farmland, and in Kathmandu the only open spaces to be commonly found are the courtyards. It is an exciting town, a cultured town, a town of many monuments not yet all clouded by automobile exhaust or walled in by cemented towers.

A number of monuments stand out as landmarks, including the minaret-like 164-foot Bhīm Sen's Tower, built by Bhīm Sen Thāpā in 1832. We see also the large Rānī Pokharī water tank with bridge leading to a temple of Śiva and the historic stone statue known as the "Malla Elephant" on its south bank. This tank, called the "pond of truth and survival" because of its previous use as a site for trial by ordeal, was dedicated by Rājā Pratāp Malla in 1670 A.D. to honor his dead son, Cakravartendra. The Simha Durbār or secretariat building, formerly the "Palace of Lions" honoring the Rānā Prime Ministers and now the headquarters of the government of Nepal, stands out also and was formerly one of the largest private residences in Asia. The white, western-style building had more than 1,800 rooms before its almost total destruction by fire in 1973 and is approached through a large and magnificent garden. The present palace is another large and western-style building located in a very large garden at the edge of the city. To this a semi-Nepalese addition has recently been added. The Tundī Khel area which takes up the center part of the city is Kathmandu's most obvious landmark. It is a very large parade ground and sports field enclosed

by a fence and bordered by large bronze statues of various famous generals on horseback. It was set up during the reign of Candra Malla and is still used for military reviews, parades, speeches, festivals, and games. Bhīm Sen's tower is located to the south-east of this open space.

More important than any of these in giving Kathmandu its particularly Nepalese appearance, are the multi-storey temples and towers which make its skyline unique. Kirkpatrick was one of the first outsiders to note and emphasize the lovely and exotic horizon line of this city, which is still impressive today. From a vantage point like the hill of Svayambhūnātha our eye is drawn to the Hanumat Dhokā palace with its nine-storey watchtower and to the many multi-stage temples of the Durbār Square nearby. It is here that we will begin our examination of Kathmandu's monuments.

A. Royal Palace and Its Temples

The Hanumat Dhokā palace compound is very large with numerous courtyards, several large temples, and the largest secular buildings of traditional style existing in Nepal. The compound is named for a large stone sculpture of Hanumat, the monkey god, its features now obscured by the continued application of colored offerings, that stands on a high base beside the entrance to the main palace. The image was set up by King Jaya Pratāpa Malla more than 300 years ago, and there is a famous inscription nearby concerning early civilization and learning in Nepal written in the Nepālī, English, French, Persian, Kāshmīrī, Arabic, and other languages. The large buildings of Hanumat Dhokā edge two sides of the Durbār Square, illustrating a variety of Nepalese and semi-European styles. The blend is not too offensive to the eye, for the many multi-stage towers of Nepalese pattern serve to unify the entire compound. Most of the buildings probably date from the 17th century, but the origin of the site goes back centuries earlier. A large part of the complex is open to the public, and recent restoration has been very successful.

The entrance gate of Hanumat Dhokā does not have the masterful bronzes of the palace at Bhaktapur but it is an unusual monument of folk art. The opening is guarded by large stone lions somewhat like those of Bālakumārī in Patan, but brightly colored and mounted by figures of deities with various symbolic attributes in their many arms. The small images of seven minor gods painted on the door jamb are not of much merit artistically. Symbols painted on the sides of the doorframe include two pairs of eyes and

two *pūrna kalaśa*. The outer doorframe is decorated with a border of painted flowers. Of considerable importance is a recessed area about 8 feet long and 3 feet high over the doorway in which several freestanding figures are placed. This recess is divided into three niches by the use of four small carved columns and connecting modified *toranas*. The central figure is a deity modelled after the usual Nepalese-Tibetan type of fierce cult image with dozens of arms and a halo-like frame of flame, but the other small figures are quite atypical and of folk art derivation. The doors themselves are covered with metal modelled in an allover geometric design, but with the meandering wish-fulfilling vine around their inner frames.

Just inside the entrance stands a large black stone carving of Narasiṁha, incarnation of Viṣṇu, tearing out the intestines of his legendary evil victim. The work is brightly polished and decorated with some ornaments of silver. The courtyard onto which the entrance opens is very large and faced by the image. The deity has four arms and wears considerable jewelry. The execution of the grisly subject is admirable, being strikingly contrasted by large but delicate lotus blossoms beside the sculpture and within the walls of its niche. Over the image is an intricately embossed metal archway.

A courtyard off to the left known as the Kot was the scene of King Mahendra's coronation as King Mahendra Vīra Vikrama Shāh Deva in 1956. It is an enclosure also known as the scene of the great massacre of 1846 during the rule of Kāncā Mahārānī Lakṣmī Devī, youngest queen of Rājendra Vikrama Shāh. All of the buildings around the larger, main stone-paved court are at least four storeys high, with the towers reaching a height of nine storeys to call to mind Hsüan Tsang's description of the now-destroyed palace of Kailāskut or Kailāsakūṭa.

The entrance corner of the main court holds a small porch with columned reception hall and a large pillowed throne for the king. The porch is about 45 feet long by 15 feet wide, traditionally marked by a gilt fish on a pole on the northern end. Popular belief has it that the fish is a clue that five crores of rupees were buried below the palace floor by the last of the Malla kings, for the word "nya" in Newari means both "fish" and "five." The reception room has six fine columns with convex flutings. It is built after the style of Malla architecture. It now holds portraits of the kings of Nepal.

The hall of public audience located in the court is typically Nepalese in design, except for the eastern towers which follow the so-called "elephant ear" pattern in gilt copper. These are again evidence of Indian artistic influence upon the Mallas. The buildings

at the southeast corner of the courtyard were erected by Prthvī Nārāyaṇa Shāh. A door in the courtyard leads further into the compound to an enclosed eastern court roofed with corrugated iron, the scene of much slaughter of animals in honor of the goddess Kālī each year during the autumn Durgā Pūjā festival. Beyond the outer wall of this court and to the northwest stands the temple of the goddess Taleju.

The Taleju temple is one of the largest and most beautiful in Kathmandu. Its origin is probably in the 14th century, but King Mahendra Malla is given credit for giving it its present general appearance in 1549 A.D. It is said in one historical account of the *Vamśāvalīs* that he greatly increased the area of the town as well, and that for the first time "people were allowed to build high houses in the city."[1] This Hindu shrine is three stages high, the lower stage being divided into two levels with a screened balcony below the roof. The plinth is one of the highest in Nepal with more than 12 levels of various heights. It may be considered a three-dimensional *maṇḍala.* There are many small two-stage shrines at the corners of the plinth stages, beside the stairways which approach the shrine, and in the walls which surround the plinth four stages from the top. It is an extremely remote temple ritually, being opened to the average devotee only once each year. Only priests are allowed inside at all other times, this tabu being lifted only at a certain point in the Durgā Pūjā festival. Since its inception, the temple has been the main house of worship for the ruling Newar kings who, of course, were also allowed inside. Other popular names for the temple are Tuljā Bhavānī and Taleju Māju, its origin going back in legend to the invasion of Ayodhyā (India) by Bhaktivār Khiljī who returned to Nepal with the image of the deity as a trophy. The Gunpowder Plot of 1769 was supposedly planned on the steps of this temple, and in the late 18th century the chief image was defiled and smashed to pieces by King Rana Bahādur Shāh after the suicide of his queen who had been horribly scarred by smallpox. He forced Brāhmans to repay the money he had once given them and he took several of the valley's sacred images and ground them to powder under the fire of his artillery. Thus he incurred the displeasure of his subjects and was forced to abdicate the throne in favor of his son.

The Taleju temple may be seen from the Durbār Square, but only by looking over the 8-foot high wall which surrounds the brick courtyard at the base of the monument. Large lions flank the outer gate at the street level of the square. One can see from outside the

1. Landon, *Nepal,* p. 41.

wall that all three of the structure's roofs are covered with gilt copper, that both of the plinth walls which shut commoners out have ornamental gateways, and that the temple itself is very decorative. Bells vibrate in the wind at all three roof levels, double metal banners flank the first floor entrance, and large metal banners with deity images in relief hang at the two lower levels, while the top roof has large golden *kalaśa* hanging below the corner curves. The gateway of the second wall is guarded by sculptures of two humans of great strength and by serpents which twine around the small doorway. There are triple doors on each side of the temple proper, only the center opening of each side having a gilded *toraṇa.* False windows in wooden frames flank each triple doorway.

All of the carved struts are gilded and there is very little polychromy to be seen here. The gilding is very bright, especially at the pinnacle where four small golden spires surround the very large golden spire whose umbrella is supported by four golden rods. A trident is part of the pinnacle group also. Even the cornices with beam ends of animal heads are covered by a bronze overlay on this ornate structure. The extended beam ends of abstract form are seen projecting from the cornice in the usual manner without supportive human arms, but they are gilded like the rest of the cornice. The doors themselves are covered with a brilliantly gilded layer of metal which makes them among the most beautiful doors to be found in Nepal. It should be noted that large faces in bronze, presumably representing the goddess herself, peer forth from all of the central windows of the second and third storeys after the manner of the deities of the Siva-Pārvatī temple in Kathmandu, although they are of a more formal nature here. The sculptural figures of the wood-screened first floor are well-adapted to their balcony placement. The horizontal beam running about 2 feet from the balcony bottom divides the balcony into two sections. It is noteworthy that small images like those at the bottom of each main deity strut are repeated between each pair of larger struts. Thus, each side of the screened balcony has six large gods and eleven small images plus the supportive animals at the corners. The upper levels have traditional struts, but they are gilded.

In summary, the temple of Taleju presents an elegant and dignified exterior devoid of very bright color and over-whelming detail. Its color contrasts are subtle, consisting of gold against dark red, brown, or black backgrounds, and the temple as a whole appears extraordinarily rich. The entrance to the shrine with several large bronze bells beside it faces the Hanumat Dhokā palace with

three large bronze statues on stone pillars before the entrance stairway. Two of these represent kings who were donors to the temple while the third, not as highly placed as the others, represents an attendant lion. All three face the temple in an attitude of devotion, the kings having smaller attendant figures beside them on their pillar capitals. To the left of the palace door we find King Pratāpa Malla with his two queens and to the right is King Rājendra Malla and his two sons.

An interesting legendary note concerns Pṛthvī Nārāyaṇa Shāh, the Gurkhā conqueror of Kathmandu, who is said to have offered a human sacrifice at the Taleju temple to celebrate his victory. The goddess Taleju then came to him in a dream expressing her displeasure at the practice, after which the custom of human sacrifice was generally discontinued.

Just across the square of bricks at the base of the Taleju temple is a five-stage temple of Hanumat. The roofs and core are not 8-sided, but actually round, making the shrine quite unusual. The roofs are of ribbed metal, not corrugated iron, and may have been gilded at one time. The Hanumat temple towers more than 50 feet above the ground, while the two Malla "elephant ear" towers which face Taleju from above the building housing the hall of public audience are considerably higher. These and the nine-storey palace tower behind them may be reached through a small doorway in the far corner of the main courtyard. A climb through the many levels of the palace gives one an insight into Nepalese structural methods and secular design.

The stairways inside the palace tower are steep and very narrow in the width of their frames and in the depth of the individual steps. Each storey has a heavy double trap door which may be closed over the stairway opening and bolted from above. Windows or screens filter light into the passages of the various levels and there are overhanging balconies as three upper stages of the tower, which is designed rather like a typical Nepalese temple in elevation, though its use is secular. As seen from the street, the tower has three equally large overhanging roofs with cemented sloping edges. The standard double wall construction is not followed here because the three storeys are equal in width, and no interior shrine is necessary. The four-storey rectangular building which forms the base for the sloping roof complex is joined on its right side to another four-storey building which has a single sloping roof complex of tiles supported by decorative deity struts. The struts of the main tower, however, are quite simple and blended into the dark wood of the three-level

overhanging screens. The color contrasts are not harsh, involving red brick and dark wood. To the left of the tower, as seen from the street near the Kumārī temple, is a five-storey building of rather irregular shape, with three sloping tile roofs of unequal size. Close examination reveals repair of considerable decay and the prevention of eventual collapse. Golden pinnacles mark the heights of these towers even though the buildings themselves are secular. To the right of the highest tower is a renovated palace of white plastered exterior which adjoins a large audience hall. All are of European-type exterior design and the audience hall has a Greek-columned facade.

From within the balconies of the highest tower a breathtaking view of the city may be enjoyed. Various balconies here were reserved for the monarch or his queens, and large cushions were placed before the windows for the comfort of the royalty while sitting. The ceilings of these balconies slope downward at about a 45° angle to meet the wooden screens and window frames which also slope upward and outward at about a 45° angle. The beams intersect in a kind of lattice at the projecting corners and the upper roof is kept from pressing down too heavily on the screened projection by a series of wooden pillars which support a horizontal beam of considerable strength beneath the roof. Horizontal beams project out from the core to suggest double wall construction, although the classic double plan is not followed. These beams further support the sloping roof, and columns have their support distributed along the horizontal beams above them by brackets extending out from the tops of the columns. It is clear that the balance relationships required by the sloping roofs are quite complicated and quite different in stress relations than would be required in simple horizontal and vertical construction. It should be mentioned that some of the beams inside these balconied passages are decorated with such motifs as lotus petal carved borders, even though their intricacy is somewhat lost in their dark setting. The experience of visiting one of the balconies is rather startling at first, for it is possible to look straight down to the street below through the sloping screens which project outward from the edge of the balcony. When bright sunlight strikes these screens, it is broken up into shimmering spots of brightness inside the balconies, giving the screens the unreal appearance of a dissolving honeycomb.

Not all of the towers have slanting walls, as, for example, the "elephant ear" towers with their curious triangular corner construction on the inside, designed to accommodate the oddly bent roof

which curves down to the base of the tower at the four corners. We also find a rounded tower at the end of the covered passage at about the sixth floor level that has, like the "elephant ear" towers, many arched windows modelled after Indian domestic architecture. These towers are not all constructed like Nepalese temples with the outward fanning of beams from the center of the building; some of them illustrate a squared method of ceiling construction more in keeping with secular architecture.

On the south side of the palace, bordering the Durbār Square, are two small temples with overhanging balconies and metal roofs. They are reportedly both dedicated to 330,000,000 divinities who may by worshipped simultaneously through the custom of "Akalaya." They stand very near the famous Siva-Pārvatī temple, but surpass it in height, being mounted on the three-storey lower stage of the palace. One is three storeys high in itself, while the other has two storeys. Both have gilded roofs, which are now considerably tarnished, as well as very bright multi-spire pinnacles. The overhanging balcony of each has a tile roof and is really more clearly a part of the secular lower building than of the temple towers. The balcony of the smaller temple is painted red, while that of the larger is a natural dark brown. The *kalaśa* symbols at the upper roof of the smaller temple are perforated, and the window casing of the balcony is supported by a row of rearing horses, as at the entrance vestibule of the Kumbheśvara temple of Patan. The larger of the temples is noted for its doorway set into the wall atop the lower palace roof as if above a plinth. The very wide wooden frame of this door is painted pure white, except for the golden *toraṇa,* and this is the only temple in the area with such an entrance style and color. All of the roofs of both shrines are rimmed with bells and all are supported by carved struts. The lower roof of the smaller and lower two roofs of the larger structure have metal banners below the roof curves, while the upper roofs of both have perforated *kalaśa* ornaments. These temples were long disfigured, or at least robbed of some of their sanctity, by the great number of shops of all sorts built into the first floor level of the palace below them. Such commercial stands were cleared away by the Nepalese government.

B. Kumārī Bahāl

The monastery temple of Kumārī, popularly known as the Kumārī Bahāl, is of townhouse design. It is the first structure to meet the visitor to the Durbār Square as it lies at the end of New Road, opposite the Gaddī Durbār or Throne Room of the palace.

There is no shrine visible from the courtyard, no great entrance with gilded *toraṇa* and sacred bells, and a minimum of guardian figures, oil lamps, etc. Actually, this is quite suitable because there is no image enshrined here. Instead, the building houses a living goddess—a small girl whose home is sacred. The windows from which she may gaze down on the devotees who come to pray to her are of highest quality and there are more than the usual number of religious symbols at the entrance and in the court, but otherwise this is a house more clearly than it is a temple. It is above all the sacred home of the living goddess or vestal virgin and it has housed goddess-children since it was built about 1760–62 by King Jaya Prakāsha Malla.

The three-step entrance to the shrine is guarded by two stone lions painted white. The outer doorway has a multi-colored wooden *toraṇa* of modest size as do each of the four wooden windows of the first floor and seven windows of the second floor. The four large outer windows of this second level have famous peacock designs filling them, as near Dattātraya in Bhaktapur, although the three center windows have geometric screening. The windows of the third floor are more unusual, including black-painted triple groupings at each extremity, a large red triple grouping at the center which slants forward, and round windows in rectangular frames between these groups. Deeply carved cornices stand below the upper two rows of windows. The tile roof has a very gradual slant and is supported by small struts of simple divine figures which do not rest on the cornices far below them, but are attached directly to the white plastered wall. The slanting edges of the roofs are cemented, as is also the upper peaked edge of the roof. A triple spire pinnacle with triple umbrellas on a floral framework of three arches over the spires completes the exterior.

It is the wooden windows of the court, however, which make the architectural fame of this building. There are four very large two-level window frames mounted on the walls of the courtyard, with three window openings on both the second and third floors of each wall. The detail to be seen in these dark, unpainted carvings is too complex to be described here, but special note should be made of the scalloped projecting arches, the meandering vine motif below the windows exactly as carved below the colonnade of Viṣvanātha and Hari Ṣaṃkara in Patan, and the nearly freestanding deities flanking the lower triple casements. The smaller windows of the court are also elaborately worked, and wooden *toraṇas* are placed over some of these. It is in the large window groupings that the

living goddess appears to visitors, always accompanied by her elderly female guardian or priestess. The life of this young girl is as sheltered as that of her namesake goddesses in Patan and Bhaktapur, and she ventures into the public eye very rarely, her most important appearance being at the time of the Kumārī Devī worship on the 14th day of Bhādra Shukla (August–September) which usually coincides with the Indra Jātrā festival. The king is expected to present his felicitations to her at this time. Such a child may serve as a goddess from the age of seven or eight years until she reaches puberty. Another young girl is then chosen and the older child may return to secular life of secluded sort, although she is technically free to marry.

C. Nārāyaṇa Maṇḍir

Built about 1668 A.D. and dedicated to Mahādeva or Nārāyana, this three-storey temple on a five stage plinth stands very near the temple of Kumārī Devi. The entrance is faced by a very large Garuḍa of oustanding grace and dignity. Carved of grey stone, and dating to 1690 and the reign of Bhupaladra Malla according to an inscription on its base, the figure with its great curved wings rests on one knee atop a square stone base with hands in a position of prayer and adoration. The contours of the figure are smoothly worked, and the effect of the little decoration employed is not to clutter the image. Small bracelets adorn the wrists, coiled snake bracelets are at the upper arm, and several necklaces adorn the chest. The stretched earlobes support large globular earrings and the large crown and hairpiece are of simple shape with some incised detail. Even the toes show an excellence of controlled detail and organic reality, while the face seems to be infinitely reposed with its slight smile, alert eyes, and prominent forehead marking.

The temple itself rests on a small base flush to the colonnade about 2 feet high atop a five stage brick plinth. The walls of the second floor continue downward to form the core shrine of the first floor, around which is a colonnade formed by wooden pillars painted red. There is a red-painted cornice above this colonnade to support the rather simple dark struts which support the lower roofs. On upper two levels this cornice is dark brown like the struts themselves, some of which are uncarved. Only the very top portion of the single spire pinnacle is gilded here, the rest of it being of unpainted plaster.

Perhaps the most interesting feature is the tile roof, consisting of very large overlapping red tiles nearly 12 inches long. Special cor-

ner tiles, formed at an angle, overlap to permit drainage. Like the temple of Siva-Pārvatī, this shrine was often the setting for food stalls at the street level. There is a large stone platform before the temple which is used for dancing, parade viewing, etc., and religious tableaus are presented upon its steps during Indra Jātrā.

D. Kasthamandapa

According to legend, the temple of Kasthamandapa was built from the trunk of a single tree about 1000 years ago. Its fame is such that the city of Kathmandu was named after this "structure of wood." Its date is rather unclear, as it is usually dated to 1596 and the reign of Rājā Lakṣmī Narasiṃha Malla while other estimates go back to the 12th century or even earlier. The best records are available from the Department of Archaeology in Nepal. It contains an image of Gorakhanātha, to whom the shrine is dedicated. The oddly open structure of the temple with numerous balconies and raised platforms suggests a resthouse, and it did indeed serve in this way for pilgrims and priests in its earlier days. The name Kaṣṭhamaṇḍapa means "temple of wood," and the original wooden construction is still well preserved. Thanks to the recent restoration campaign carried out with great care by the Nepalese government through the Archaeological Department, the building is now in an excellent state. The temple is 65 feet 4 inches in length by 65 feet 11 inches in width. Epic illustrations are seen along the first floor cornice as at Kṛṣṇa Maṇḍir in Patan and numerous small carvings of deities are mounted all along the edges of the first floor balcony. Further, this balcony provides a wide platform suitable for sleeping bordered by a wooden railing about 2 feet high, and has a hanging border of wooden decorative cylinders.

Kaṣṭhamaṇḍapa is interesting for the simplicity of its basic structure. We see that almost the entire weight of the superstructure rests on the four massive wooden columns which stand alone in a square configuration at the center of the first floor, around the divine image. The columns are each at least 20 feet tall from floor to ceiling, with slight carved indentations about 4 feet long to which canopy ropes and other things are tied about 12 feet above the floor. The upper portion of each column is also carved with some decorative borders despite their dim location. Each column has a square capital with additional extending brackets that meets the massive beams which form a square base upon which all of the sloping roof beams rest and from which they fan out. These ceiling beams extend slightly beyond the corners of the large square which

they form for visual effect only since the extensions have no structural function. This is surprising also because of the darkness of the ceiling area. The central area formed by the largest horizontal beams over the image is about 12 feet square and comprised of flat ceiling beams which do not fan out like the sloping beams beneath the roof. It should be noted that the extension of the beams beyond the square is evidently considered very important at this point also, for elaborate capitals have been placed here beneath them. Here it seems more likely that the extensions are meant as functional elements to further distribute support beneath the ceiling. One may wonder, however, at the decorative floral details and supportive beasts which are added to these massive double capitals, suggesting that the sacred character of these symbols is as important as their decorative effect. The pillar supports are necessary at two levels in the first floor interior of Kaṣṭhamaṇḍapa: high at the center where they directly support the floor above, and lower at the sides where they support the sloping ceiling beneath the temple roof which projects over the balconies. The interior of this level as well as the second has been blackened heavily by smoke and preservative paint.

The second floor shrine is supported by a smaller scale version of the first floor structure. The pillars are again decorated with lotus borders. A ladder and trap door serve as entrance to the third floor, and there is no narrow staircase such as leads upward from the first level. Wooden pegs are the main implements for tightening and securing all joinings. Repairs are made on the interior from temporary bamboo scaffolding tied together with ropes, and ropes are used to strengthen certain beams during reconstruction.

The balconies of the second and third storeys are narrower than those of the first storey and at the same level as the brick covered floors, thus not so clearly suggesting sleeping areas. A colonnade is formed by the outer columns supporting the roof over the balconies, while a kind of inner colonnade is formed by the double row of supports which fill the open spaces in the brick core.

Like Dattātraya in Bhaktapur, Kaṣṭhamaṇḍapa is of surprisingly open and airy construction for its great size. It is not a standard temple by any means, and many questions remain about the uses of its various levels and balconies. As it stands today, the temple is in good condition with white plastered walls below the second storey balcony, and fully screened top level overhang. The renovation of the temple is admirable and provides a good example of processes which continue to be applied to other Nepalese structures.

E. Simha Satal

In front and to the left of Kaṣṭhamaṇḍapa is a two-storey structure of an arrested state of decay. The tiled roofs are crumbling, the wooden balcony at the second level is falling apart over the wood-framed windows, and the open lower level was choked with shop goods and vendors until recently. It is, however, one of the few structures with an open upper storey probably based on principles of domestic architecture, and it rates comparison with the temples of Kaṣṭhamaṇḍapa, Dattātraya in Bhaktapur, and perhaps Bāgh Bhairava in Kirtipur. The date of origin here is unknown. A small image of extraordinary beauty was displayed on its side platform at the time of Durgā Pūjā in 1966 and presumably every year since. The figure of three-faced Bhairava in a frame of flames with an extra arch around it containing eleven similar images on a smaller scale was shown at that time. The image was brilliantly painted in black, red, and gold, being carved of wood to a total height of about 3 feet.

F. Śiva Mandir

The Mahādeva or Śiva Maṇḍir was built in 1692 A.D., probably by the mother of King Bhūpalendra Malla, who reigned from 1689 to 1701 A.D. The three-storey temple of Siva is mounted on a plinth of nine steps, dominating visually, if not historically and culturally, the Durbār Square. Its great height is crowned by a heavy and awkward looking plaster pinnacle with tiny gilded tip, the heavy railings of the long entrance stairway are too massive for their minor function, and a white plastered *śikhara* of Indian design before it tends to obscure the temple from the street. Yet we find numerous details of interest when comparison is made with other temples of the valley, and the high placement of the temple is certainly important visually.

All three roofs of the temple are tiled, with angular corner tiles along the edges as at Nārāyaṇa Maṇḍir. There are very large curves on the corners of the lowest roofs, but there are none on the upper roofs. Mounting rings remain at the roof edges, but nearly all of the bells once present are now gone. Beam ends with animal heads are on all of the cornices, and the struts are of average quality on all levels. The colonnade is painted red and is very similar to that of Nārāyaṇa Maṇḍir. The core of the temple is covered with white plaster, contrasting rather harshly with the dark wood windows. A large white "M" painted in the window frame of the second storey refers to the ruling monarch's father.

G. Kuladevatā Temple

The Guthī or Kuladevatā ("clan god") temple built above a courtyard to the rear of Śiva Maṇḍir is not an historically important temple or even properly a part of the Durbār Square, but it is worthy of consideration. This shrine dedicated to Bhagavatī was built by a private religious association about 100 years ago and still functions as a private shrine, providing an example of the size and visual importance which such non-public shrines may have. This two-storey Hindu structure above a three-storey dwelling house has a gilt copper roof and a large gilded pinnacle with umbrella on triangular support. It is hung with many bells and has elegantly curved metal corners. The wooden struts are well carved and all traditional structural elements, including abstract beam extensions above the cornice, are seen here. Entrance to the shrine is possible only through a rather obscure and crumbling court off the main street, but the high placement of the shrine makes it visible from the Durbār Square and its multi-stage roof is an essential element in the skyline of the square. It is, however, an example of the kind of building which can so easily be obscured by new construction around it.

The wood carving is unpainted and some of the carved struts have been replaced by plain beams, especially at the top level. The screened balcony is probably not actually functional except as a storage area. Many hanging hooks exist, but few bells are present. There is an elaborate border below the screening, however, and a lotus border is seen just below the roof. The top roof also has some hanging *kalaśa*. There is a *torana* over the entrance door within the court as well as over the center window of the lower level. In total, this private temple displays some surprisingly good workmanship and it cannot be ignored in a survey of the Durbār Square.

H. Viṣṇu Maṇḍir

This three-storey Nepalese temple on three-stage plinth is located across the street from Śiva Maṇḍir and to the left of the Śiva-Pārvatī temple. Its position in the square is secondary, while its general construction differs in no obvious way from that of Śiva Maṇḍir or Nārāyaṇa Maṇḍir, but it is noteworthy because of several small details.

On this temple the upturned curves at the roof corners are clearly additive, being the only bronze ornaments at the roof edges. At the second storey these curves have small bronze Garuḍas kneeling in prayerful attitude behind them. The second roof has

some additional and curious objects below the roof corners which are made of metal and wood. These may be hangers from which cloth banners were once suspended, but their use is by no means clear. They are triangular and shaped like a western clothes hanger. Bells still hang from the third storey roof but the others have only a few empty hooks.

Structurally, Viṣṇu Maṇḍir has a few unusual features. Rather than secondary wood-framed windows behind the struts on all three levels, we see that the second storey has small wooden symbolic designs on the core in place of windows. On the east side they are lotus symbols, while the west side presents a three-arch curving floral motif. Lastly, it should be pointed out that the crumbling roof here clearly reveals a mud layer between the wooden roof frame and the tile covering, a small point but an element not usually visible in completed structures.

I. Śiva-Pārvatī

Rana Bahādur Shāh, the grandson of Pṛthvī Nārāyaṇa Shāh, built the Hindu temple of Śiva-Pārvatī in the late 18th century. It is a one-stage Nepalese style building which has two levels: the first floor and the balcony level. The building is built in semi-domestic style, like the Kumārī temple of the same square. It is located to the left of Śiva Maṇḍir and across the street from the Akalaya temples. The facade has been marred at many times by a conglomeration of shops, tents, storage bags containing grain, and other goods, the Durbār Square being one of Kathmandu's major bazaar areas, but this situation has vastly improved. The temple stands on a four-tier plinth of stone and brick with two stone lions at the front.

The lower level of the temple, below the extended screened balcony which goes all around the building, was white-plastered except for the red window and doorframes but this coating has been removed. There are five full-size doors at the entrance side, four of which are wood-screened and one of which is functional, but usually kept locked. Each of these has a large forward-slanting, wooden *torana* carved with numerous small deities. The side walls of this long rectangular building have triple screened windows of unusually large proportion in the normal extended frame which is mounted into the plastered brick wall. The back of the building was never plastered, and its decoration is simple. There are no doorways at the back. Above the doorway level we see a wooden cornice with typical animal head beam ends as well as an unusual double row of carved human figures, perhaps representing devotees. The wide cornice is

plastered at the top and slants downward rather than forming a flat ledge as is more usual. There are no struts resting against this ledge, but the heavy balcony structure does rest against the core wall at this point. The roof is of large interlocking red tiles with angular tiles forming the overlapping edge. The long corner curves here are made of special tiles also. The golden pinnacle of three equal-size spires of tall and narrow proportions has a triple arch of vegetative form supporting three small umbrellas over the spires. This is the most decorative pinnacle in the square.

The balcony is a more substantial structure than most others as, for example, at Kumbheśvara or Bālakumārī in Patan. The lower third of the outward-slanting extension is of solid wood and open or screened window frames are placed above this solid border. Vertical beams divide the long balcony into many sections, each holding a window. These windows are of great variety in design and are among the best in the Square. At the outer edges of the entrance side are plain and narrow open windows with arched tops. Proceeding inward toward the center from these are two more open windows which are a bit wider and have scalloped top frames that form three small arches, the center one coming to a point at the top. Then two windows with five small arches are seen, slightly wider than the others, with a pointed center arch. The next pair of openings, which flank the center window, are circular but have square frames. They are screened with wooden lattices that fan out from their centers like the spokes of a wheel. Lastly, we have the large single window at the center of the balcony, with its flamboyantly curved arched frame. This window holds the wooden images of Lord Siva and his consort Pārvatī looking down quite relaxed at worshippers and passersby. The figures are amazingly casual as they calmly stand at the opening and rest their elbows on the window sill, one of Siva's arms hanging over the ledge. Although faces of deities are sometimes put in temple windows, as the bronze masks at Taleju in Kathmandu, they vary considerably in effect, and these images in their window setting are unique in their homeliness and surely the most notable feature of the Siva-Pārvatī shrine.

J. Kṛṣṇa Mandir

The date of origin of this 8-sided temple of three storeys on a four stage plinth is open to question, although D. R. Regmi supplies a date of 1649. There are other temples of this approximate shape in Nepal, but this one in the Durbār Square is outstanding because of its large size, Nepalese style, and rounded circumambulatory

passage or colonnade. The temple is not freestanding today, being attached to a high brick wall partly for support and partly to separate the private residence behind it from the Durbār Square. The state of preservation was very bad and part of one roof had collapsed at the back before renovation was recently carried out.

The structure of the building is like that of a typical Nepalese temple, but it has been adapted to the 8-sided plan. Struts project upward at about a 45° angle from the cornice above the colonnade with extended brackets forming arches between the columns. The struts are simple and narrow, more numerous than on a standard temple because there are so many corners. All three roofs have cornices below them and struts which are painted red. Standard extended beams of abstract form are not seen at the many corners, but the cornice does come to the usual peak at each corner. Only the third storey core is plastered, and the lower two floors are of brick with yellow-painted mortar lines. Although interior examination of the structure was not possible for the author, the upward diminishing widths of the storeys suggest that double wall construction exists at the lower two levels. Presumably, the third storey roof is supported by a central pillar. The two lower roofs are covered with tiles and have heavy cement ribs over the eight raised sloping edges of each roof as well as along the juncture of roofs and brick core. The top roof is of gilt copper and has a very small spire only. This temple is opposite the Hanumat Dhokā palace entrance, but some distance away.

K. Jagannātha

This large two-storey temple faces the multi-language inscription of Hanumat Dhokā. It was built in the 17th century by Rājā Pratāpa Malla, and is also known as Jagannātha-Devala. It is a very solid building which perhaps lacks the grace of certain others in the Square, but its plan is unusual and its sculptures are excellent. It is dedicated to Jagannātha and Guhyeṣvarī and is a large complex involving a brick-covered circumambulatory plinth extending 6 feet beyond the building on all sides. At the four corners of this plinth are small shrines of two stages illustrating almost all the elements of standard Nepalese temples in miniature.

There are three doors on each side of the first floor at this temple with a *torana* over each center door. The extending wooden frames of these doors are especially large with four niches on each frame holding small figures of deities. Small wooden shrine frames are also mounted into the brick walls, on each side of the door

frames. Symbols such as the all-seeing eyes and *pūrṇa kalaśa* are brightly painted on the wooden doors themselves. No screens block any of the doors and it appears that they all may be opened. It is quite clear that double wall construction is followed here, although examination was again possible only from outside. The animal heads of the lower cornice are painted in alternate colors, while the upper cornice is unpainted. The strut-supported roofs are both of tiles with heavy cement edging and white flowers painted along their borders. There are very small corner curves but no birds or other ornaments. The pinnacle is of standard design, large, simple, and gilded.

The struts of Jagannātha are perhaps the best to be found in the palace square. They are very large, much of their top sections being filled by red and blue leaves below which are the heads of the large images of deities, the main figures of the struts. All of the deities here represented have four heads and eight arms. Each god or goddess is of a different body color, with the individual faces varying in color. Each of them wears a crown, and much jewelry adorns their bodies. A long symbolic garland reaches to the knees of each figure and wooden scarves extend almost to the small lotus bases upon which each figure stands with one leg crossed over the other. Small attendants, including animal vehicles, support the lotus bases below which are sexual scenes on every strut. These erotic groupings of humans and animals are very graphic and brightly painted in detail. Nevertheless, they are a minor part of the struts and do not reveal the artistry of the major figures, being unworthy of the attention so often lavished on them by foreign visitors.

L. Face of Bhairava

Behind a large red screen wall attached to the palace buildings opposite the Jagannātha temple is a metal mask of the fierce god Bhairava which is exposed only at the time of the Indra Jātrā festival each year. It is about 12 feet high, including its magnificent golden crown and background "halo" of flames. The bronze expanse of the crown, the ears with long lobes, and the forehead are brightly polished to a beautiful sheen, while the guardian's two standard eyes and open mouth are bordered by a wide filigree border of red which is repainted each year. A third eye is painted on the forehead in a vertical position and the whites of this and the other eyes are painted in. Gleaming white are the long sharp teeth revealed by the grimacing lips. The eyes are outlined in black and the pupils are black, except for a red circle in their centers. The

tongue is also bright red. Other red details are the lines of the neck, the narrow raised beard along the jaw line which becomes a hairline at the top of the mask, the thin outlines defining the bulbous nose, and the large red tīkā mark between the brows. All of this adds up to a sharply rendered color scheme of vibrant contrasts.

The ornament is carried out with restraint on this masterful example of metal art and very large stones are indicated in the crown to carry out in proper proportion the ornamentation of smaller traditional bronzes. Extra garlands, banners, and lanterns are generally restricted to the wooden framework over the mask, so that the dynamic expression of this fierce face is not clouded by zealous offering applications. This is in sharp contrast to the state of other Bhairava images displayed during the festival which receive so many flower offerings that they are nearly buried in petals.

During the nights of the Indra Jātrā, holy rice beer is piped from behind through the mouth of this mask. As the liquid comes out of a bamboo pole protruding from the god's mouth, great crowds of young men joyously compete to get close enough to the high base below the shining image to drink from the stream. The good natured crowds mill around the shrine of this mighty mask during this semi-religious event, and the occasion is one of the highlights of the Indra Jātrā festival.

M. Nārāyaṇa Maṇḍir beside the Palace

This large three-storey temple to Nārāyaṇa is just behind Jagannātha and near the palace wall. It stands on a three-step plinth and has a circumambulatory colonnade. It does not have the wide platform or corner shrines seen at Jagannātha, and it is quite unremarkable except for a unique border directly above the colonnade which is painted with "leopard spots" on a yellow background as usually seen only under the overhanging roofs. The three roofs are of tiles with heavy cemented ribs and small corner curves, but there are no additional roof ornaments. Only the top of the simple pinnacle is gilded, but it does have a small umbrella on a triangular support over it. The struts are of good quality, while lacking the detail of those at Jagannātha. The upper two cornices have white borders and the lower has extended beam ends of abstract form. The temple is important as one more pagoda element in the total Hanumat Dhokā complex, not for its own design.

N. Kāl Bhairava Image

On the street side of the Nārāyaṇa and Jagannātha temples is one of Kathmandu's best known monuments: a greater than life-size

figure of the bloody Kāl Bhairava, often called Kālī here, standing upon the prostrate body of an evildoer. The stone figure stands about 10 feet high, not including the attendant face modelled above it or the rest of the rather crudely painted scene under its metal roof protection. The artistry of the large mask of Bhairava is not to be seen here, yet the image is extremely dynamic and terrifying, especially when seen at night under the glow of the single naked light bulb that hangs above it.

The figure, which is slightly bent at the knees, has six arms. Two hands are held before the deity's chest in a rather benign gesture, two hands at her right hold a trident and a long black sword, and the hands at her left hold a red disk and three dismembered heads which dangle by their hair. The god's ornament includes a long garland of human heads and his crown is marked by four white-painted human skulls and a central male face. The figure itself is painted black, and thus the eyes stare forth in a frightening white-rimmed expression. The teeth are also white but the red face markings and brows are more prominent. All other details are painted red or yellow, with only a few touches of white and green. The statue is the focus of considerable animal slaughter and blood sacrifice, especially at the time of the Durgā Pūjā festival. Hundreds of buffaloes and other animals are decapitated at Hanumat Dhokā at that time, and the ritual flow of blood provides a spectacle to be seen nowhere else in Asia.

O. Khageśvara Mahādeva

Also near the Nārāyaṇa Maṇḍir beside the palace is a small temple of recent origin which illustrates a horrible blend of Nepalese and Indian styles, dating from its post-1934 reconstruction. One might almost despair of the future of Nepalese religious art after viewing this awkward and rhythmless building with its white *śikhara* on top of a sloping tile roof over a colonnade and brick core suggesting the lower remains of a Nepalese-style temple which has been abruptly sawed in half. There is no harmony possible between the lower Nepalese building with its strong horizontal roof and the vertical *śikhara* above it. The brick wall placed between these two sections as a kind of railing around the tower serves only further to break up the composition and separate the elements. Fortunately not all creations of the 20th century have been so abortive.

P. Indra Maṇḍir

This temple, known as Indrānī or Indra Maṇḍir, is small and of little historical importance. Located near the image of Kāl Bhaira-

va, it is noteworthy mainly for the completely open balcony of its second storey. There is no core at all here, although the square base of the balcony does project downward to make a double wall construction within the first storey. This inner wall could easily have been continued upward to form more than a mere cornice wall and base for the balcony floor but it was here desired that the upper storey be simply an open framework of wood with a tile roof. Short struts project upward for about 2 feet to support the balcony as its floor extends beyond the width of the core beneath it. Struts also support the overhanging roof of the first level in the usual way, and there are three false windows holding symbolic carvings behind them. Both roofs are covered with tiles, and heavy cement ribs have been added as well as a plain conical pinnacle at the top. Abstract beams extend from both cornices. The bricks of the interior core of the first level are dark with age and are beginning to crumble, while the outer bricks are still red despite their crumbling. The temple underwent restoration in October of 1966.

The normal tabu on allowing mortals to set foot on a level above a god image is evidently not followed here, for devotees are sometimes seen on this open balcony above the main shrine. During the Indra Jātrā festival the divine image is placed upon this freestanding balcony where all may see it from the street below. The balcony itself is painted red. This may be the temple referred to as Indrapur in *Vaṃśāvalī* records, having been built by Rājā Jaya Pratāpa Malla in the 17th century.

Q. Bhimasena

The temple of Bhimasena stands a short walk south downhill from Kaṣṭhamaṇḍapa. It is a large temple which suffers somewhat in appearance because of the function of its lower level as a commercial center. This has evidently been allowed because the worship area of the temple is located on the second level where there is an extended balcony of considerable size under the first overhanging roof. While the lower level appears rather squalid, except for the entrance which is set off by a bronze canopy with red cloth border, the temple as a whole is abundantly decorated. All three roofs are bordered by metal *kiṅkiṇīmālās* of delicate workmanship to which are attached small bells and fluttering pendants. The metal corner curves of the two gilt-copper upper roofs are very large and beneath them hang *kalaśa* vases at the top level and golden banners at the second storey. The gilded roofs are ribbed in the usual way. The lower roof, which is tiled, has cemented ribs as well as a horizontal

band of cement through the middle of the roof on all four sides. This is presumably meant further to protect the building from decay, but it is not visually effective and seems to break up the composition of the broad roof planes. There is a lion on a stone pillar before the entrance that is unusually light and slim with a long, thin curving tail. Of unusually linear design is the pinnacle complex on the roof which has numerous small gilded spires with individual umbrellas as well as single large umbrella on a metal support which arches over all of the smaller spires. Some tiny banners are found here also.

The temple stands beside a rather large and deep bathing tank, and two small resthouses now used as shops across the street compliment it, but in general its setting on a busy street full of shops below the Durbār Square is not very desirable.

R. Mahākāla

The Mahākāla temple is another important monument located away from the Durbār Square, standing beside the great open field of the Tundī-Khel. The restoration of the building as it now stands occurred after the earthquake of 1934, although the original structure and the traditional founding go much further back in time. After reconstruction shops were added to the north and south sides of the lowest level which forms the base, so that the use of the ground floor for ceremonies, storage, and secret worship had to be given up. A double stairway now approaches the temple from the street below and the temple complex consists of the freestanding shrine plus the surrounding rest houses and other buildings which form a courtyard open at the front, plus the upstairs terrace levels of these buildings. The entrance stairway, which faces west, is flanked by some fine metal dragons, and the archway at the top of the stairs is also ornamented by ferocious serpentine forms. Perforated metal work and a pinnacle with large umbrella also are attached to this small archway, but they are a mere hint of the ornament to be found within the silver-painted metal fence which encloses the shrine at the front of the base.

All three roofs are of gilt-copper with the faces of demigods at the ends of all roof ribs and behind the large bronze corner curves. The curves themselves are crowned with birds that have their wings folded back and dangle short strings of beads from their beaks as a unique additional decoration. The roof edges have wide *kirikinīmālā* perforated borders of floral design showing great delicacy, and the high single spire with umbrella on triangular support is also beautifully embossed. The cornices and extended abstract beams are

of the usual types, although the beams have no human arms beneath them, and the struts are quite plain. Although a few carved struts remain, most of those which are now in place are merely beams with only some painted floral decoration on their flat surfaces. The painted portions, which are quite unattractive in comparison to standard carved struts, presumably go back to the last restoration. The more usual supportive beams are seen at the corners. Perforated *kalaśa* symbols hang below the corners of the second and top roofs, while the corners of the lowest roof have metal banners hung diagonally. The ends of the cornice beams which usually are carved into the heads of animals or demons are decorated only with painted flowers here. Like the strut patterns, the paintings follow Western formulae. The lamp railing around the proper base of the temple is quite graceful in its lotus and tendril motifs and is quite unlike the simple rectangular railings usually seen at temples. Since the temple is very popular in Kathmandu most of the oil lamps are usually lighted at night. Each side of the strut level walls has a single wooden window, while the first floor has only a single small slit in each wall below the struts.

The entrance of Mahākāla and the inner shrine itself are very important to the complex. Firstly, the entrance is psychologically impressive because of its approach by a steep stairway and procedure through an outer archway. The small doorway of the shrine itself is profusely gilded and decorated, with large *toraṇas* over both the door and the single window above it. The very large double banners of metal seen here are striking, and the large mirrors in silver frames at the strut level beside the door for *tikā* application are important ornamental details. One steps up slightly to confront the shrine opening and to view one of the most intriguing sculptures in Nepal—the black Mahākāla image.

The statue of this popeyed and ferocious deity stands about 5 feet tall plus its extraordinary head-dress. It is of black stone with a great deal of silver ornament. Two railings with oil lamps stand before it and silver *dhvajās* and bells on chains hang near it from its frame-like bronze enclosure with embossed floral details. The figure also has an extra frame of bronze all around it as a kind of niche in which it stands. Of the silver additions, it seems that the large black eyes, the nose, and the mouth were added over the blackened body to replace features that had been covered or worn away. The headdress, which is about 3 feet high, rests on the very heavy brow of the god which for some reason is painted red. This crown consists of many large leaf-shaped objects in silver on narrow stems inserted

into an embossed headdress marked by three-dimensional skulls. The inserted ornaments are given singly or in groups by devotees. The figure wears large discs for earrings and wears a very long silver chain garland. A cleaver-like silver sword is held in his right hand while his left grips a long scepter made up of human skulls. A coiled serpent of silver forms his necklace. While the temple is rather new, it is quite possible that this image, which is one of Nepal's most famous cult images, is very old.

S. Matsyendranātha (White)

Variously called Jana Bahāl, Śveta Matsyendranātha, and Lokeśvara, the temple of the White Matsyendranātha is located in the heart of Kathmandu in an enclosed courtyard. During the annual festival of Rathajātrā in the month of Caitra (March-April) the image of the whitefaced Lokeśvara, manifestation of "Bodhisattva Mahāsattva Āryalokiteśvara," popularly known as "Jana Bahā Deva," is taken out of the temple into the streets of Kathmandu and returned with great festivity during the night of the full moon. The face and body of this image is very white and the body is usually covered by many fancy cloths. The temple is sacred to both Hindus and Buddhists. The structure is two storeys high and of double wall construction. The courtyard in which it rests is crowded with stone and bronze sculptures of all kinds, many of which are on stone pillars with lotus capitals. There are many of the animals and minor deities which commonly would face such a shrine in devotion, but especially notable are two very graceful figures of the goddess Tārā which are seated atop lower stone pillars near the entrance facing outward. They support a canopy over a small *caitya*. Near them and around the entire court are numerous small caityas and several small shrines with stone deities. A surprising note is struck by the sculptures of two large and voluptuous semi-Greek females in brilliantly gilded metal, near the outer entrance, serving as glorified lamp bases. Many guardian lions in stone and metal are also seen in the court, which is entered through a vestibule with resting porch where religious music is played and sung every night by male devotees.

The front of the first floor is almost entirely covered with shimmering decoration, even the cornice and its animal heads being gilded. Six stone and two bronze lions plus two large double banners stand before the base. The triple doorway, of which only the center door is functional, is marked by a triple *toraṇa*. The basic forms are elaborate in themselves since they are bronze, but they are made

almost unbelievably ornate by the addition of a unifying frame over the whole group also made of metal and in a flamboyant floral style. The whole complex is thus one of the most elaborate temple decorations to be found in Nepal. The lower walls of Matsyendranātha are faced with white tiles, no less incongruous here than on other Nepalese shrines, and decorative colored tiles form a border above the white wall. Wooden windows and doors are on all three sides of these walls, each door having a large wooden *torana*. There are long wooden frames above the doors with glass-covered paintings of the 108 forms of Avalokiteśvara which stretch all around the three tiled sides of the temple. Such a border of framed paintings is to be found nowhere else in Kathmandu Valley. The paintings are about 12 inches tall and a valuable display of Buddhist iconography.

The struts which support both gilt copper roofs are beautifully carved and many are gilded, but the many large banners hanging from the roofs gives the structure its unique character. These were in place at the time of Perceval Landon's visit before 1928, and today they are still a dynamic ornamental addition to the building, even if they do mask its architectural simplicity. Most of these metal flags, which are free to move as the wind blows, have three points with pendants attached at the lower ends. Those at or near the corners have two such points only, however, like the average corner banners. These banners are attached to the underside of the roof, which is painted red and green, behind the elegant *kirikinīmālā*. The metal curves are very large at the corners of these roofs, standing about 12 inches high, and birds are perched on the tip of each one. There are faces behind each of the curves. Two narrow *dhvajās* extend just past the edge of the lower roof from the pinnacle, which consists of four small spires covered by an umbrella on triangular embossed support. Two shorter *dhvajās* extend from this pinnacle to just beyond the edge of the upper roof. These are also of bronze and have four small pendants dangling from the ends. Three small images in shrine enclosures are set at the top center of the lower roof just below the cornice upon which the upper struts rest. The wall between this cornice and the lower roof is one of the few places on this entire structure where the unadorned brick core has been allowed to show through. In total, this is one of the most elaborate structures in Nepal which, together with Mīnanātha, Matsyendranātha and Bhimchem Bahāl of Patan, stands as a rare example of the freestanding multi-storey temple of primarily Buddhist veneration in Nepal.

T. Annapūrṇā Maṇḍir

As in the case of the White Matsyendranātha, the origin of Annapūrṇā Maṇḍir is unclear, but it seems to have stood in its present place on the street level of Asan Tole in the center of town for many generations. It is also sometimes referred to popularly as "Yoganvara" and annual functions of supposedly true Tāntric Buddhist type are held here. Near the temple is the Vikrama Śīla Mahāvihāra, a very old Buddhist monastery said to hold a collection of Sanskrit writings in gold.[2]

The structure of Annapūrṇā Maṇḍir is three storeys high and all three of its roofs are bright gilt copper with faces at the rib ends and behind the unusually large metal corner curves. Bronze birds are seen at the tip of every curve. All three roofs also have *kiṅkinīmālās,* and a long single *dhvajā* extends from the peak of the top roof over the edge of the lowest. The golden pinnacle is ornate with small double banners and a four-stage umbrella with small projections for leaf-shape pendants. Although there are large double banners beside the entrance and considerable decoration about the doorway, the lower level of the temple lacks drama because, like the Bhīmasena temples of Patan and Kathmandu, it is too immediately in contact with the secular environment. Yet it is a very ornamental structure of pleasing proportions and its central image, a large silver *pūrṇa kalaśa,* is very unusual indeed.

U. Śveta Kālī

The Naradevī Ṭol area of Kathmandu, some distance from the Durbār Square in a crowded residential settlement, holds the three-storey temple of Śveta Kālī, also known as Chet Kālī or Naradevī. So-called "Dami" worship is said to be carried out here, mainly by Newārs of the agricultural class. The building, which stands at street level with no raised base or courtyard, cannot be definitely dated but its appearance has certainly changed considerably since its establishment. The association of the color white, *śveta,* with this goddess is rare.

This shrine is not a famous one in Kathmandu, but it is one of the most elaborate outside of the Durbār Square and it is a monument much venerated, especially at festival times. All three roofs are of gilt copper with large corner curves and outstanding metal birds, the top roof having large birds which look rather like pheasants while the second roof has peacocks with fanned tails. The

2. Elliot, *Guide to Nepal,* p. 56.

lower roof has no birds, but golden banners are mounted below the corners, as at the second roof. The top roof has small *kalaśa* below its corners. There are *kiṅkinīmālās* hung at the edges of all the roofs which are unusually wide and made up of many flag-like segments, and three dhvajās descend from the pinnacle down over the edges of the lowest roof. The pinnacle itself is very attractive, although not of unusual design. Around the large central spire four small spires are clustered, while a triangular support holds a small umbrella over the large spire.

Śveta Kālī is one of the most colorful temples in Kathmandu, mainly because of the application of grey and white ceramic tiles on all three storeys. The lower level has them only above the colonnade on the outer wall, but the other two storeys are completely covered with them except for the window frames. The cornices at the upper two storeys are painted yellow and red, and both have extended beams of abstract form. The underroofs are brilliant with red background and yellow beams with red spots. The struts of all levels have the usual multi-colored deities.

While the colonnade of the entrance is decorated, the interior core of the shrine is very plain both inside and out. There are two unpainted wooden windows in simple screened frames at the exterior and the door itself has a dark *toraṇa.* The entrance of the colonnade has a gilded *toraṇa,* two gilded struts, and two large double banners. The 6-foot tall guardian lions are painted white with red manes, and unusually large mirrors in silver frames are hung beneath the overhanging roof above the lions. There are oil lamps and bells within the temple, bringing light and sound to the dark and earthbound haunt of the terrifying Kālī.

V. Narasiṁha Maṇḍir

Located in a small courtyard in Naradevī Tol very near Śveta Kālī is the small three-stage Nepalese style temple of Narasiṁha Maṇḍir. There is nothing remarkable in its size or appearance, but it stands as a typical example of the many minor temples of semi-private nature to be found in the large towns in Nepal. Although basically a Hindu shrine, it is set into the surrounding buildings of the court after the fashion of most Buddhist shrines in Nepal. Thus, its total height is about five storeys, though the temple has only three overhanging roofs. Despite the fact that it is attached to other three buildings, there is a circumambulatory passage around the inner core which holds the shrine, illustrating a religious use made possible by double wall construction.

The lower two roofs are of tiles with plastered curves, but the top roof is gilt copper with unusual birds having widespread wings, perhaps actually representing Garudas. The lower storey has only a half-roof extending outward. The temple as a whole is of rather subdued color, having white underroofs and a minimum of gilding, except at the roof with its large pinnacle. Some utensil offerings are hung below the lowest roofs and there are a few small mirrors. The upper struts are rather simple, but those in front of the level of the lowest roof are notable for their renderings of multi-armed deities. Two of these struts each show a pair of large deities standing together. These double deity struts are also seen on the larger of the two Akalaya temples at the palace of Kathmandu. Floral motifs of the usual kind in red and blue unify the compositions. There is a delicacy about this temple and the detail is very interesting, although the structure as a whole is by no means of major importance. Still, it is such "minor" buildings that consistently rise above Valley towns to give them their unique skyline silhouettes.

W. Kāla Mocana

On the Bāgmatī River near the bridge to Patan and some distance from the heart of Kathmandu is the Kāla Mocana temple. Apparently designed after the patterns of Moghul art in India, it is of a type exceedingly rare in Nepal. It was built in 1882 by Jang Bahādur Rānā. A statue in bronze of Surendra Vīra Vikrama Shāh Deva stands before the entrance on a high stone pillar. This statue, as well as the four monumental lions on the roof of Kāla Mocana, was removed from its original position on a 30-foot high building in the Tundīkhel of Kathmandu.

The temple is in a large grassy courtyard which is walled on the street side and bordered by numerous resthouses on the river side. A wide stone stairway leads up its three level plinth to the unusually large double entrance door which is about 10 feet in height. While there are equalsized doors on all four sides of the building, only this one is used. Placed within a massive Indian style frame with false columns, floral borders, and small deity niches, the double doors themselves are each divided into three rectangular panels portraying deities at the central level with decorative geometric and floral motifs above and below. Lions in low relief are carved into the stone base directly below the door frame. The door is enclosed in a low-relief archway of Moghul type and the entire structure is divided into such low-relief panels. The pure white color of the structure allows these recessed designs to be clearly defined by

shadow. The lower storey makes up a simple rectangle topped by a prominent cornice or ledge. A smaller rectangular single storey, also painted white, is placed above this with four small projecting shrines attached to this. The four magnificent bronze lions removed from the Tundīkhel stands on their hind legs at the four corners of the ledge on which this third storey rests. The final level consists of a very large Moghul style dome with plastered pinnacle base topped by a gilded spire and graceful serpent forms which support an umbrella. The square ledge around this dome has four freestanding shrines with small domes, smaller than the shrines projecting from the level below. A large bronze bell hangs from a stone frame to the right of the entrance and a monumental stone Garuḍa about 5 feet high kneels opposite on a stone base in the court in an attitude of reverence before the shrine. The quality of this Garuḍa is equal to that of the Nārāyaṇa Maṇḍir in the Durbār Square.

Kāla Mocana is architecturally interesting both because of its Moghul influences and because it has within it a circumambulatory passage made possible by double wall construction very similar to Nepalese style structures, with the walls of the upper storey projecting downward into the lower level. The ceiling of this lower stages is very high, for the lower section of the building, which appears to be two storeys high because of its many windows, is actually only a single storey. There are no windows in the interior core, and the inner shrine, one of the largest in Nepal, is very dimly lighted. A trio of images can barely be discerned inside. The most notable sculptures, however, are the great guardian leogryphs standing above the first level. These are as large as the famous lion figures at the Siṃha Durbār or Secretariat government headquarters. Their dynamic rearing poses are made possible through the use of double metal rods to support the upper bodies. They are among the largest and most beautiful bronzes to be found anywhere in Nepal, made more impressive by their dominant position where each lion "leaps" outward from the central dome of Kāla Mocana toward the viewer below.

Above all, this temple is notable for its direct importation from India of the completely Islamic concept of great expanse of interior space covered by a large onion-shaped dome. There is no mixture of styles here and foreign influence in the structure is complete. The building greatly contrasts the traditionally Nepalese Tripureśvara temple nearby, but it has great beauty of design in its own right. It is not a very popular temple, however, and no special festival attends it.

X. Tripureśvara

The Tripureśvara temple, also called Mahādeva, is located very near Kāla Mocana on the Bāgmatī River. It is one of the largest temples in the valley, standing three storeys high atop a multi-stage plinth in the center of a large courtyard. It was built in the 19th century in honor of Shrī Jang Bahādur Rānā, Prime Minister of Nepal from 1846 to 1877, by his wife.

The structure is very large, but it seems rather too plain, perhaps because all the struts appear too narrow for the size of the temple. The strut carvings fulfil their purpose of portraying deity figures and minor symbolic scenes, but their width is only about half that to be expected on a building so monumental. There are no *kiṅkinīmālā* borders, *dhvajās,* or bright paintings beneath the roofs. The two upper roofs are of gilt copper, however, with large corner curves and metal birds. Banners hang below the roof corners. The spire is of the typical five-spire type with umbrella on triangular support. The door frame is a good example of the peculiarly Nepalese emphasis upon this element. The wooden frames on all four sides of the temple hold three full-size doors. The curving, black-painted frames are firmly mounted into the brick walls to extend almost to the corners of the building. There are no *toraṇas* here, but the basic design of the frame complexes might be called classic. The extra false windows beyond them are extremely small, but their presence is evidently symbolically necessary. Both false and functional windows are at the strut levels of all three storeys. Typical decorative cornices with abstract form extended beams support the struts. Again, this is not a much-frequented temple, although its riverside setting is quite attractive.

Y. Jayabhāgeśvarī

The three-storey Jayabhāgeśvarī temple, dating from the late 17th century, stands on the direct route to Bodhnāth from Kathmandu, a short distance out of Kathmandu city. It is worthy of mention here mainly for its unusual construction involving four short extending wings so that the floor plan is in a cruciform shape, and for its large mural on an outer wall.

The odd floor plan of the lower storey is adapted to the design of the roof, giving the roof a complex and unusual shape of multiple extensions. Like the two upper roofs, the lower roof is of gilt copper and rather well adapted to the multiple peaks and sloping edges necessary at this level only, but the struts which support the roof are confusing in their various angles and crossed directions necessary to

support the overhanging roofs. The upper levels are much simpler by contrast.

The mural on the outside of the temple is another unusual feature. Recent in date, the painting is very large, covering an entire projecting wall from base to cornice. It shows a large figure of a fierce god encircled by flames and many attendant figures. The figure, which is bright blue in color, appears to represent Bhairava, who is associated with the goddess for whom the temple is named. The implements held in the god's many arms suggest this also. Several Shiva symbols are also found around the structure, but the large exterior painting of Bhairava is by far the most outstanding iconographic element as well as one of the most colorful exterior temple paintings in Kathmandu Valley. Like the lithographed holy pictures that flood Nepal from India, the mural has universal appeal no doubt.

Z. Three-Temple Complex of Dakṣina Kālī, Manakāmanā, and Jvālā Maiyā

It is said that these three Nepalese temples of three level height almost equal in size were built after 1768 by Pṛthvī Nārāyaṇa Shāh. There is no definite proof of this, however, and others credited with their origin include "three Thāpā brothers." In any case, it seems quite clear that their origin goes back at least to the 19th century. They stand in a rectangular, wall-enclosed court next to a very large tank which is now overgrown with weeds and become little more than a pond. The courtyard was larger before a paved road was laid beside it making it necessary to build a new wall. The area is very near the modern palace of King Mahendra.

During the summer and autumn of 1966, this trio of temples was restored by the Nepalese government and the author was able to follow closely the renovation process. The structures are of typically Nepalese style and they make a pleasant grouping, the hills and the temple of Svayaṃbhūnātha forming a background for them. All three stand on low brick plinths about 2 feet high, have brick cores in diminishing widths, follow double wall construction methods, and have roofs of tiles to which cement ribs were added during restoration.

1. Daksina Kālī: This temple is of the same name as a more famous shrine of open enclosure style near Pharping in Kathmandu Valley. It has a very small brick shrine before it, and the temple itself is quite simple. Two guardian lions with red powder sprinkled over their heads stand beside the few steps which lead to the small

wooden door above the plinth base, and lights with chains extend to the top of the entrance. The brick walls are painted bright red and the mortar lines are painted bright yellow. The tiles are of the interlocking type with the locking ends visible from the front of the roof. They also overlap from the upper end of the roof toward the lower edge in the usual way. Heavy ribs of cement have been added to the sloping peaks or edges, but no horizontal cement edging is placed at the height of any of the roofs of the temples where they join the brick core of the buildings. The pinnacle here, like those of the other two temples, is very simple, consisting only of a single gilded spire on a border of small globular shapes. This is mounted on a small plastered base. The structure of the building is of basic type with struts supported by the heavy cornice, which has extended abstract beams on the two upper levels only. From top to bottom, the cornice consists of a row of flower forms, a plain beam ledge, a fancy lotus petal border, a series of square beam ends, a meandering line resembling water waves or a leafless vine, a row of simple petal shapes, and, lastly, a row of alternating heart and wheel shapes. Flower motifs are quite important here, and we find a small lotus at the center of the door lintel as well as rows of painted flowers in alternating pink and blue beside the door frame. Yellow flowers are painted on the bronze corner pieces. There are small holes, just above the cornice ledge. Small triangular slits are also seen on the three non-entrance sides of the first storey.

The curves of the roof corners are unusual in their rather organic shapes, perhaps suggestive of animal heads. Additional decorations here are so detailed as to appear to be floral designs, but in profile it is possible to discern the shape of birds, with many extra metal elements added after the fashion of pendants. The two front corners of the lowest roof have bells and two tiny banners below them. The sloping beams on the underside of these roofs have wooden pegs coming through to anchor them to each side of the horizontal beams. This underside is of blue background color with red spots and there are black borders on the yellow beams which cross the background. With regard to these beams, it should be noted that they extend beyond their meeting places below the roof corners where they join the top of the supportive animal figure struts. Examination of the interior through the very small window of the third floor confirmed the existence of a narrow central pillar to support the upper roof in the absence of double-wall construction at that level.

The restoration involved repainting all of the structures of the court as well as repainting some carvings. The polychromy which was added seemed to be terribly bright, but it has mellowed with time. The new carving is uniformly good, usually equalling the quality of the original, with a complex composition of formalized deities plus dragons, floral motifs, and intertwining serpent forms which give unity to the whole.

The struts are traditional, with a large deity mounted on a base supported by attendants, human or animal. Below this is a separate allegorical scene which may involve minor deities or sexual scenes. On this temple there are large supportive animals of the leogryph or *kumsala* type supporting the corners of all the roofs. The deities represented on the struts below the overhanging roof of the lowest level of the Dakṣina Kālī temple listed from left to right, are as follows:

EAST SIDE

a. Bhairava on lion figure
b. Gaṇeśa on mouse, white
c. Kumāra on peacock, red
d. Bhairava on evil male figure

SOUTH SIDE

a. Bhairava on bull, blue
b. Maheśvarī on bull, flesh color
c. Brāhmāyanī on duck, yellow
d. Bhairava on horse, white

WEST SIDE

a. Bhairava on Garuḍa, green
b. Vaiṣṇavī on peacock, green
c. Kumārī on peacock, red
d. Bhairava on deer, orange or gold color

NORTH SIDE

a. Bhairava on tiger, yellow
b. Indrāyanī on elephant, pink
c. Kālī on yellow male devil, black
d. Bhairava on snake, blue-white

Their attendants or vehicles as listed are all placed beneath the feet of the deities. The colors which are mentioned are the main body color of the deities and they are useful as indications of identity, although some gods, such as Bhairava, are commonly represented in many different colors. There is no restriction on the colors of the large animal struts, and these vary from corner to corner, generally being very bright. The window-frames, door-

frames, *toraṇa,* and cornices are all painted in multiple colors of great brilliance and contrast. It must be admitted that the quality of the wooden workmanship of these carvings was more evident before the painted renovation, but, of course, the temples were of less vivid impact at that time, and color is essential to their meaning.

2. Manakāmanā: This central temple of the three is almost exactly the size of Daksina Kālī and was built at about the same time, but some differences in style do exist. Its upper roof, for example, seems to be slightly less "heavy" and overshadowing than that of the neighbour temple. It is to be noted also that at least two out of every four minor scenes at the lower part of the first floor struts are sexual in nature. Animals as well as humans are represented in these, one scene involving three dogs in sexual intercourse, and the frequency of these scenes continues on the lower levels of the other two temples as well. Rather than floral motifs, we find a border of blue mountains at the bottom of these struts.

There are corner pieces of bronze on these roofs, as at Dakṣina Kālī, but without embossed floral design. No bells or small banners hang below the roofs and there are no birds at the small *rūpa* curves. There are red-maned guardian lions, however, and the roof edge is painted with bright yellow flowers. The undersides of the roofs of all three structures are brightly "leopard-spotted." The *toraṇa,* cornice, window frames, and doors are painted like those of the other shrines. Extended crossbeams are seen at the ends of the cornices and small extra openings appear at the window and lower wall levels. A small brick shrine with trident symbol has recently been placed before the temple.

3. Jvālā Maiyā: The third of the temples is the largest, standing about 3 feet higher than the others. The method of construction here is the same, however, with the extended beam ends of abstract form being proportionally large and present only on this temple. Human arms are under these beams. The extra horizontal bands of cement which are seen here were applied to all three temples as the time of renovation. The lower storey of this temple is higher than the others, but the roofs are about the same size. The brick cornice ledge under the struts is much wider here than on the nearby structures, but the struts are about the same in scale.

Roof birds similar to those of Dakṣina Kālī are found here at the roof corners. The metal corner coverings are embossed with floral designs as at Dakṣina Kālī. The cornice displays beam ends with animal heads not seen on Dakṣina Kālī and Manakāmanā.

They are very well modelled and add a very dramatic note to the exterior. At the time of renovation they, like all wooden details, were brightly painted. The small symbols between the animal heads are also well carved. There are red-maned lions beside the entrance here also, and two small brick shrines before the temple. Small openings for ventilation are placed here in the same way as at the other temples. Another difference, however, is that the minor deity or sexual scenes are mounted in arched niches at the base of the struts.

The doorway itself is of great intricacy at Jvālā Maiyā, being a truly remarkable example of Nepalese artistry. Deities and symbols such as the double fishes are part of the deeply carved design, but the less symbolic floral designs which cover most of the double door and its large framework are the motifs which give the carved entrance its life. The leafs and tendrils of the floral fill-in twist around the auspicious symbols and over each other to form a complex, but not overly confusing matrix. Serpentine figures and such details as the rows of human skulls around the doorframe all related to one another and to the large frame as a whole by the energetic meandering floral motifs, which seem to fit right into even the most geometrically severe areas of the wooden elements. Jvālā Maiyā, the name of which means "Flame of Love," is the third element of this unique temple grouping wherein the individual structures, so alike in general appearance and placement, compliment each other by their differences.

CHAPTER VII

Other Monuments

In looking at temples and other monuments outside of the cities of Patan, Bhaktapur, and Kathmandu, one can only scratch the surface of the hundreds and perhaps even thousands of important shrines that exist in Kathmandu Valley and beyond. This study is limited almost entirely to the major valley of Nepal, and it is hoped that most of the major or at least most readily reachable shrines have been included. Important exceptions include the temples of Panauti, treated in a succeeding work. Any one of these structures could be the topic of research, and each of them deserves thorough examination and consideration. There must be a beginning, however, and by forming as broad a horizon as possible one is able to define the most impressive peaks. The following monuments represent the kind of temples existing outside the large towns, but by no means are all of the best examples included.

We look first to the town of Kirtipur built above Kathmandu Valley on the slopes of a high hill several miles outside of Kathmandu. This old town founded by Sadāśiva Deva is famous as one of the last strongholds in Kathmandu Valley to oppose the invasion of Pṛthvī Nārāyaṇa Shāh and his army from Gorkhā. Upon his capture of the town after a very long and frustrating campaign he ordered that the noses and lower lips of all males except infants should be cut off. Thus Kirtipur is also traditionally known as Naskatpur, the "city of cut noses."

A. Umā Maheśvara in Kirtipur

A last refuge of the citizens of Kirtipur during the invasion was the temple of Umā Mahesvara, built at the town's highest point. It was originally a four-storey temple, but during the 1934 earthquake the two top roofs fell. It has never been repaired and the broken

structure as it stands today is quite ugly. It was built in 1673 A.D. and contains an image of Siva-Pārvatī, also called Śiva-Umā. Near the temple is a large bell, while a small shrine at the foot of Kirtipur hill contains four large wooden struts which may once have been part of this temple.

The shrine is approached by a long flight of stone steps flanked by two stone elephants about 5 feet high with the remains of broken riding figures on top of them. These elephants are well modelled, and their curving trunks hold clumps of vegetation. Behind them are two smaller stone carvings representing fierce human guards. The entrance level of the first floor has a circumambulatory passage. While the plain rectangular beams, probably replacements for the originals, are of no interest, the ceiling of this passage clearly shows the fanning lay-out of beams from the central core. There are single doorways on all four sides of the shrine, and their unpainted frames are of great beauty. There are also many excellent stone carvings around the temple, and the Śiva-Pārvatī stone image in the sanctuary is interesting. There are two proper storeys below the first widely overhanging roof, the upper one consisting mainly of a very large balcony with a plain vertical railing. The struts are all simple unadorned beams, even the corner ones, and the entire structure is quite unusual in its severe plainness. Of course, the original appearance of Umā Maheśvara was quite different. Today the temple is striking only in its location at the highest point of the town, from which it is possible to survey most of Kathmandu Valley.

B. Bāgh Bhairava in Kirtipur

The large three-storey rectangular temple of Bāgh Bhairava or Bāghbaisa, the "Tiger God," also holds a dramatic site in Kirtipur, though not quite so highly placed. It was probably built in the 16th century, and its new *toraṇa* is dated 791 Nepal Saṃvat, or 1671 A.D. H. Oldfield dates the building to 1513 but does not reveal his source. The original *toraṇa* still exists at the site, and is, in fact, dated. The three roof structure is of interesting comparison to Daṭṭātraya in Bhaktapur which is somewhat similar in style, and its state of preservation is good, thanks to recent repair.

Bāgh Bhairava is set in a large brick-paved courtyard with various resthouses, living quarters and smaller shrines. There are many small shrines and stone images spread over the square, for many donations have been given to this, the main temple of the town. It is devoted to the incarnation of Bhairava as a tiger, and the

inner shrine is said to contain the image of a tiger. There are some very faded murals beneath the eaves of the first roof, and the temple as a whole was once in nearly as bad a state of preservation. The paintings are frescoes in red and black on a grey or white plaster ground. They show processions of gods and men. The two lower roofs, which are of tile, are beginning to fall, and even the gilt copper roof at the top seems to be sagging. During the monsoons, the growth of grass on the lower roofs hastens the crumbling of the shrine. There are no rows of struts of the usual type because the lower roof is supported directly by the columns of the circumambulatory structure, and the upper two roofs have plain, screened balconies beneath them. The base of the upper balcony is attached directly to the cornice below if without struts, while the lower balcony employs short struts of simple decoration below the large sloping structure. Both upper levels have extended beams of abstract form at the cornices. All three roofs have some bells hanging from them and curves at all corners, the upper roof having birds on its tips. A circular metal symbol of simple form but puzzling meaning, hangs below a second floor balcony corner. There are a number of small wood-framed windows in the brick wall below the second balcony. The first and second storeys are of the same width, while the walls of the third stage possibly project downward to form a double wall within the second storey.

Gilded ornament is minimal on this temple, consisting almost entirely of the two pinnacle groups and a single short *dhvajā*. The first pinnacle rests at the center of the second roof of Bāgh Bhairava, against the brick core near the cornice. This subsidiary pinnacle consists of five gilded spires without any umbrella. The uppermost pinnacle is much large, however, running the entire length of the horizontal ridge of the rectangular gilded roof. About 13 small gilded spires of equal size are seen here, each with a miniature multi-stage umbrella mounted over it by a rod attached to the spire. Over the three center spires, however, is a very unusual addition consisting of a rectangular canopy of gilded metal which supports yet another small spire with triangular umbrella support. In total, the temple is an imposing one worthy of its magnificent setting at the edge of Kirtipur hill with the Valley spread below it. Most important, the paintings deserve thorough analysis.

C. Bhagavatī in Nala

Unlike Umā Maheśvara, the Bhagavatī temple has retained its original structure and now exists as one of only two four-storey

temples in Kathmandu Valley, the other being located in the small village of Harisiddhī. Its original date is not known, but it did undergo repairs under King Jagat Prakāsha Malla of Bhaktapur in 1647 A.D. The temple is located at one of the highest points in the town in a small courtyard which is raised about 4 feet above the level of the street before the court. The stone base is about 2 feet high. Two buildings with open porches stand in front at the street level, and various buildings for religious and secular use border the courtyard. A bathing place is at the street level to the right. There are two large guardian lions standing in front of the colonnade which serves as the entrance and smaller lions are next to the colonnade. Two tall stone columns beside the doorway support small bronze lions which hold bronze banners atop long poles reaching to the first strut level. Also at the entrance are other images on stone pillars, including a large bronze lion flanked by a smaller lion and a peacock. Two stone frames at the sides of the temple support large bronze bells. The open court is not a crowded one and a fine view of the towering structure may be had from the approaching street.

The three lower roofs of the structure are tiled and have corner curves and the usual birds. These are large at the upper roof, which is of gilt-copper, but the birds are remarkably small at the three lower roof corners. These roofs have only a few bells hanging beneath some of the corners, but the gilt copper roof has bells all around as well as *kalaśa* symbols at the corners. There are narrow metal borders with inscriptions around the three upper roofs. The roofs are all supported by struts as usual, with heavy cornices and extended beams at all levels, but only the struts on the front side of the first storey are carved and painted to represent deities, although animal struts support all the corners. All other supports are plain wooden beams. These struts are covered at the front of the second and third storeys by horizontally mounted borders as a base for a great many offerings of utensils, etc. While the religious implications of these offerings may be quite important to devotees, the conglomeration of articles and rough boards of different lengths is not in the least aesthetically pleasing here. Except for the deities and animals in the front side, the three *toraṇas* over the entrance of the colonnade are the only colorful aspects of the temple, for the cornices are of unpainted brown wood with red ledges. The small wooden windows behind the struts are also unpainted. There are three windows on the front and back of the first floor, and one small window on each side. The undersides of the roofs are also very plain.

There is a wall painting of some interest on the right wall at the lowest level. It shows a red many-armed deity in a "halo" of flame, the goddess of the temple, and is of recent origin. The pinnacle, although gilded, is a simple single spire with umbrella and trident symbol. Many lamps and bells hanging from chains are at the entrance, but there is no *dhvajā*.

The colonnade itself is unusually open, having only six columns on the front and back and four columns on each side. The corner pillars serve a double purpose, but are not themselves doubled in structure or carving. The shrine within the colonnade is formed by the downward extension of the second floor walls. There is another *torana* of dark wood over the entrance to the shrine, the core width of which is quite narrow in comparison to the whole temple, and it seems that all the roofs have an unusually great overhang above quite narrow brick cores. The proportions of the structure are pleasing nevertheless, and Bhagavatī remains one of Nepal's most beautifully balanced buildings in the great height of its multiple roofs.

D. Lokeśvara in Nala

This old Buddhist temple is not of usual Nepalese temple design, but resembles dwelling house architecture except for the addition of a small freestanding cupola or screened balcony at the center of the rectangular roof of tiles over the two-storey building. The temple is painted white, facing directly onto a large tank with stone lions and a plaque on a stone base in its center. There are large buildings of secular use on each side of the temple, but a proper courtyard is not formed, only an open square.

The building enclosing the shrine has three wooden entrances, the center one being very large. A wood-screened window is above this center entrance with a small and large window to each side of it. The overhanging roof with its cloth banner border is supported by short struts resting against the wall of the building rather than on the cornice above the entrance. The entire temple is bordered by a metal oil lamp railing which forms an archway just before the doorway. On each side of this archway is a long metal pole supporting a double metal banner. There is little ornamentation on the exterior.

The cupola is the most notable feature of this shrine. It is rather similar to the wooden towers at Kvā Bahāl, but not so ornate. Offerings of utensils and vessels have been hung all around the base and its simple pinnacle is gilded.

The shrine holds a white-faced image of Lokeśvara about 3 feet high which is dressed in bright silks and wears a crown with feather-like ornaments of silver much like that worn by Kālī in the Mahākāla temple, although the two deities are of very different types. A double arched frame of bronze and silver with floral and serpent motifs joining frontal image of deities surrounds the figure, and many bells and oil lamps hang before it. A number of small bronze figures and two small double banners of metal are also in the shrine.

E. Two Nārāyaṇa Temples in Banepa

In the small town of Banepa near Nala stand a pair of two-storey Nepalese style structures honoring Nārāyaṇa. Although they are quite early structures, dating from 1552 A.D., they are not unique in structural detail. Rather, they are almost completely traditional only in their materials: brick, wood, stone, and baked tile. They are unusual in their location, and we can only guess as to why two temples of almost equal size, dedicated to the same god, were placed in a single courtyard with entrances facing each other. The shrines are reached by a flight of stairs from the street level to a large grassy court and, although they are rather dramatic in location, the effect of the buildings is quite subdued since there is no polychrome decoration and no gilded ornament. The good quality of the wood carving here is all the more apparent because of their unpainted state. These are two "minor" temples well worth a visit along with the town's famous shrine of Caṇḍeśvarī.

F. Cāṅgu Nārāyaṇa

The ancient temple of Cāṅgu Nārāyaṇa is placed in a grassy court amid the buildings of a small village on a high hilltop that is also known as Cāṅgu Nārāyaṇa or Dolagiri. This hill is about 8 miles east of Kathmandu and a few miles north of Bhaktapur. The Manchra River flows beside the hill. This shrine is dedicated to Viṣṇu and held in especial reverence by the people of Bhaktapur. While it is not as famous as the temple of Paśupatinātha in Deopāṭan, it is the goal of various pilgrimages and exhibits the development of Newārī religious architecture as completely as any other temple in the Valley. Legend places its founding as early as 325 A.D. in the time of Hari Datta Varmā and it is one of Nepal's richest structures historically as well as artistically. In the grounds there is a stone pillar inscription of great importance recording the military exploits of King Mān Deva who reigned from 496 A.D. to

524 A.D. It is the earliest inscription known in Nepal. The temple was restored during the lifetime of Gaṅgā Rānī, consort of Śiva Simha Malla who reigned from 1585 to 1614. There are records of the temple burning in the year of 822 Nepal Samvat (1702 A.D.), after which reconstruction was carried out. More inscriptions in gilt-copper plates were added by Bhāskara Malla in 1708 A.D.

The decorations in stone, wood, and bronze are more profuse and perhaps older than those of almost any other temple in the valley. This two-storey temple is of basic Nepalese design with every possible emphasis given to masterful ornamentation. It has several trees around it and is bordered by many buildings, most of which are religious in use. Many stone sculptures of great antiquity and excellent style are placed in niches or on stone bases around the court, all of them being of complex composition except the great Garuda before the temple entrance, dating to the 5th century A.D. Many more chapters would be required to even begin to treat these fine sculptures here and the reader is referred to the works of Kramrisch and Singh for an introduction to them.

The lower roof is of red tile with the sloping ribs formed by upended tiles. A very simple embossed border is at the edge which is also marked by many bells with long clappers and leaf-shaped pendants. Metal banners hang below the corners of the roof and metal curves are mounted there. Also marking the lower roof is a golden *dhvajā* which extends down from the pinnacle to beyond the edge of the roof over the main entrance. Numerous bells and lamps also hang around this roof.

The second roof is of gilt copper with a simple painted border. It is ribbed in the usual way and has corner curves, but, like the lower roof, has no attached birds. The pinnacle is brightly gilded and of the usual five-spire type with its large central spire covered by an umbrella on a narrow triangular support. Bells hang all around the roof and its front side has a perforated *kiṅkinīmālā*.

Both of the roofs are supported by large struts which are among the most beautiful in Nepal. They are set at a 45° angle on the wide cornice ledges which extend in abstract beam ends. Since Perceval Landon's visit to Nepal shortly before 1928, extra narrow strut beams of red and blue floral design have been placed on either side of every strut on the lower level. These increase the colorful effect of the lower level and are completely integrated into the architectural scheme. The same floral or vegetative motif fills the upper third of each major strut, with a multi-armed deity holding various attributes below this red and blue canopy. At the base of each strut

is a white-framed composition involving minor gods or sexually allegorical scenes. The upper struts are very similar, but without the extra floral beams beside them. All roof corners are supported by very large beasts in various colors with a small framed deity at the foot and over the head of each. The cornices on which all the struts are based are of beauty in themselves. Green, the color of the upper geometric border, is a dominate hue. Three-dimensional animal heads are the next of the many rows of symbolic borders. The extended abstract beams of red color are supported by human arms in dark sleeves, the hands being painted white. The cornice of the second storey is not as wide as the lower one, but its colors and motifs are the same. Golden symbols, probably of the lotus, are at the center of the cornice of the second storey below the struts. There are three small windows in dark wood frames with white spotted highlights in the core of the building behind each strut level.

The intricate workmanship of the struts is challenged only by the carving of the wooden doorframes. While they are of the usual plan with upper and lower extensions of wood far into the surrounding brick walls, the detail is of uncommon complexity and beauty. The triple doorways are equally impressive in design on all four sides of the temple, the front being distinguished only by the extra sculptures in the court before it, the *dhvajā*, and the especially ornate triple oil lamp hanging over the entrance. Most of the doors are painted yellow, although some are gilded. The two doors which flank the center openings of each side are non-functional and have scalloped frames. The center doors on all sides have large *toraṇas*. These *toraṇas* are all brilliantly gilded, with the entrance side of the building having a slightly more elaborate one. This main *toraṇa* shows Visnu with his two consorts, each figure placed under a hooded canopy of lotus base. There is a very curvaceous dragon border over and around the deities, and the entire *toraṇa* is based on a remarkable complex of repeated architectural elements in bronze which have upturned forms like those of the typical abstract beam ends or certain pinnacle bases. The doors themselves all have *pūrṇa kalaśa* designs on their panels and floral designs above these. The frames around the doors are flamboyantly painted in floral, vegetative, reptillian, human, and divine motifs. On the entrance side most of the door frame is covered with a plating of thin metal sheets.

The steps leading to the main doorway are flanked by two stone elephants surrounded by oil lamps. Beside these is a low oil lamp railing of metal which goes all around the temple base, meeting the

animal figures which guard all the doors. There are bells in stone frames before the entrance and there is a stone pillar 10 feet in height with an upended conch shell of bronze 3 feet high on top of it standing to the right of the entrance door. Other symbols of Viṣṇu are present before the entrance as well, and a small metal enclosure holds behind bars the charming bronze figures of Rājā Bhūpatīndra Malla and his queen as temple donors. Other metal figures of unusually high relief are on the temple itself, beside the main doors. These are well-modelled and portray various deities and their attendants.

A subsidiary rectangular shrine, dedicated to the eight Mothers and nearly as wide as the temple itself, but lower, is located to the left of the temple. It has a gilt copper roof of greater beauty than that of the main temple with large curves and an elaborate pinnacle. The lower level has some intricate gilded screens and well-decorated doorway, but the interior, which is the setting for a great many small ritual images in bronze, is gaudily lined with bright ceramic tile. Photography is strictly forbidden within interiors and the foreign visitor may not even look inside the main shrine. The total configuration of the Hindu temple of Cāṅgu Nārāyana is so impressive that it can hardly be described. While retaining architectural purity, this temple is the setting for woodcarvings and gilded details of shimmering, jewel-like beauty in an abundance rarely found even in this country of fantastic architectural ornamentation.

G. Vajravārāhī

A small forest 6 miles from Patan is the setting for the two-storey temple of Vajravārāhī devoted to the goddess Vārāhī, one of whose faces is that of a pig, quite prominent in the carving here. The temple probably dates from about the 17th century and it is quite unusual because of its setting in open courtyard of small size within a heavily forested area. It is a rectangular temple of rather small scale, and its courtyard is sunken. The lower roof of the building is covered with large overlapping tiles and has sloping tile edging and corner curves of angled tiles, while the upper roof is covered with corrugated iron and has no ribs, curves or pinnacle. Indeed, this is one of the few temples in Kathmandu Valley which has no spire or other crowning piece. It is also one of the very few shrines which, in its dimly lit forest setting, has an air of the Far East. This may be partly because the narrow brick core is unusually small here, giving the roofs a greater than usual amount of overhang and recalling the best known pagoda architecture. Both roofs have

wooden screening below them, but the first floor balcony enclosed by screens is evidently not used at present, except for storage.

There is no base to separate the shrine from the stone-paved courtyard which is bordered by several small religious buildings, including some open porches. Two monumental stone lions stand at the courtyard wall where it opens into the forest, as at the temple of Bālakumārī near Patan. There is no village near this site, and the temple stands alone in its wooded setting, being guarded by a very large metal bull which kneels atop a high stone base opposite the door. This bull receives a great many offerings from devotees of the goddess Vārāhī. The image within the small shrine is much smaller than the bull, being a simple worn stone like those representing so many of Nepal's fierce mother goddesses. This object of devotion is quite without artistic value but the same is not true of its setting complex. This complex includes a silver framework of elegant floral pattern which is brought to the temple each Saturday and placed around the stone within the shrine.

The woodwork of the temple, which underwent restoration along with the rest of the structure during the reign of the current monarch, is quite interesting. Especially noteworthy are the female figures at the first floor strut level which represent the eight wives of Bhirava, the goddesses Vārāhī and Kālī included among them. Above all, however, it is the wooded setting of this temple that makes it remarkable.

H. Sūrya Vināyaka near Bhaktapur

This small shrine in an enclosed courtyard is located about one mile from Bhaktapur on a hillside which is a popular picnic site. It is a Gaṇeśa *śikhara* shrine and not a multi-stage temple of Nepalese design, but it is mentioned here because of its traditional religious importance in Kathmandu Valley. It consists of a plastered *śikhara* about 25 feet high which has been painted red. It has before it a large bronze canopy which provides shelter for a niche about 7 feet high which encloses a small stone sculpture of Gaṇeśa. The image has an arched frame of polished metal with demon and reptiles around it. A similar frame surrounds the opening of the niche. The floor and walls here are covered with colored ceramic tiles.

The large metal canopy attached to four poles in front of the shrine for protection does not function architecturally here, and even the form of the large *śikhara* is not very interesting structurally. Except for the pinnacle of the tower, the frame arches, and the small bronze plaque showing Gaṇeśa which is set into the *śikhara* wall

above the simple cornice, there is little to note artistically. The shrine is approached by a long stairway up the hillside, and a number of small minor shrines are located along the approach. Again, the setting is of major importance in this popular shrine of one of Nepal's most popular deities.

I. Vārāhī at Pokhara

The scenic lake of Phewā Tāl outside of the city of Pokharā in the Pokharā Valley of Nepal is marked in its center by a small island of roughly rectangular shape. This island, which is bordered on all four sides by a stone wall and metal railing, makes up the most unusual temple base in Nepal. Here in a grassy court with many trees and with the snow-covered peaks of the Himālaya as its background, stands the small two-stage temple of the goddess Vārāhī. The present building was constructed during the 20th century, but the sanctity of the site goes back much further in time. Because of the closeness of Vārāhī to Lord Viṣṇu and because of his association with the primordial waters, the temple of Vārāhī is especially adaptable to its setting in the waters of Phewā Tāl. Yet there is more reason than this for its location.

According to popular belief, the lake of Phewā Tāl did not exist in antiquity, when the area was a populated setting which included a very wicked village filled with sin. A divine messenger was sent by the gods to inspect the city and he found upon arrival that it was not possible to obtain shelter from the uncharitable inhabitants. At last he found a woman who granted him sleeping space in the vestibule of her small house. She humbly fed him and was kind to him so that he took pity on her and told her that in the night the village would be entirely destroyed and covered by water because of its wickedness. He advised her that her house would be spared, however, and that she would not perish. Thinking that the traveller might be mad, the woman paid no attention to his words and went to sleep. At dawn she woke to find water everywhere around her home and she realized that the stranger who was then gone from her had been sent by the gods. She found a boat which her visitor had left for her and she was able to save herself by rowing to the next village. A pounding utensil which had been hanging on the wall of her home miraculously revealed the image of Vārāhi at this time, and it was decided that a temple should be built on the sacred island site. It is said that the top lintel of the woman's house destroyed by the floods sometimes emerge from the waters around the island, upsetting boats when the water is low.

The present temple is quite new, but it preserves very well nearly all aspects of Nepalese temple design. Both roofs are of gilt copper and the pinnacle with gracefully curved rods supporting the umbrella over the simple spire is very well designed. The roof curves have birds holding leaf-shaped pendants in their beaks, and both levels have very wide hanging *kiṅkinīmālās*. These borders clearly show the eight auspicious symbols in relief and above them are the face of attendant demigods at both levels. There are wide metal banners hanging at the corners of both roofs, and the upper roof has many bells along its edges.

The brick core is entirely covered with white plaster, and single small windows are mounted into it at each side of the strut levels of both storeys. The first storey has larger single windows on each side below the strut level, except at the entrance. The entrance doorway is not very large, but it is rather dramatic in impact because of the quality of the carving of the doorframe, the large extensions of the doorframe into the brick wall, and the two large double banners of bronze which flank the doorway. There is also a pair of large bronze lions beside the door and two large mirrors are hung over the entrance.

The cornices are wide and extend to the usual abstract beam forms with carved human arms as their lowest support. The short projecting beam ends of the cornice carved into animal, human, and demon representations are very expressive and lively here, with grinning human skulls deserving special mention. Small delicate flowers are carved between each pair of fierce guardian faces. As usual, the cornice designs consist of an admirable blending of geometric and organic elements into a harmonious whole. The upper ledge of the cornice is of wood and it has not been plastered in order to take on the appearance of brick. The struts are of unusual quality, although they are of standard size and subject matter. The warm and aged appearance of these carved works is due to the fact that they are unpainted and slightly weathered. In its colorful setting amid trees, lake, and mountains, the very subdued color scheme of white, brown, and gold is most attractive on this shrine. There are no attendant buildings on the island and the priest who takes care of the temple comes from the shore every day by boat. The temple of Vārāhī stands alone amid the waters and draws the visitor to it.

J. Vajra Yoginī at Pharping

The most interesting temple in the Pharping area of Kathman-

du Valley is the three-roofed shrine of Vajra Yoginī located within a court enclosure very near the village of Pharping. The temple stands 12 miles northeast of Kathmandu and is dedicated to Bhavānī. It is of Tantric orientation, of course, and dates from about 1658 A.D. Like most Buddhist temples in Nepal, it is built into a courtyard by being attached to surrounding religious and secular structures. Its general plan is rather odd, for the lowest level is very open with its front side of a traditional doorway with wooden *torana*. Above this is a sloping balcony level which is partly screened, but which is mostly taken up by three large open windows. The lower border about 1 foot high consists of three-dimensional, brightly painted versions of the eight auspicious symbols of Buddhism upon a blue background. Rather flat struts are seen on the exterior of the overhanging balcony, which is the main area for worship, and the entire structure is covered by a roof of corrugated iron. Above the balcony level which is attached to the neighboring buildings is the two-storey free-standing superstructure of the temple. This consists of the usual brick core which projects downward in double-wall construction, overhanging roofs of bright green and red underpainting beneath gilt-copper coverings, and typical multi-colored carved struts resting on the cornice ledges. The upper two storeys have false windows in white frames.

The two upper roofs have unique corner ornaments of a very ornate floral design hanging down over the corners in the position usually taken up by metal curves. They are of remarkable design, but they do nothing to give grace or a light appearance to the roofs in the manner of attached curves. Below these objects hang metal banners at the second level where many bells are also to be seen. The upper roof is bordered by a *kiṅkinīmālā* which has an emphasized hanging border of metal pendants. The upper roofs also have attendant faces at the rib ends. The pinnacle of the second roof is plain with a simple triangular support for its umbrella, but an ornate *dhvajā* with three pendants at its end descends from the pinnacle over the edge of the upper roof.

The courtyard, which is entered by means of a long stairway from the village below the hill upon which the temple is placed, contains many sculptures. Six stone lions are seen here, two guarding the side entrance of the shrine which leads to the balcony worship area. A small *caitya* also stands in the courtyard before the entrance.

The lower level of the shrine is an enclosure for three large Buddhist images of Vasundharā, Śākyamunī Buddha and Matsyen-

dranātha. The second floor shrine which is covered by the first overhanging roof contains a small enclosure with considerable prayer hall space around it. The shrine formed by the enclosure is covered on its outer walls by marble tile, and is the continuation of the core which forms the first level of the freestanding roof tower above. The main image here is of the goddess Vajra Yoginī shown wearing much silver ornament. Her attendant figures represent Benginī and Shihinī. The doorway to this small shrine has a very ornate silver frame and a gilded metal *toraṇa.* Near the shrine of Vajra Yoginī and set into its outer wall in a glass case are small figures of two Tārās dressed in colorful cloths. These wooden figures are brightly painted and stand about 2 feet high. Since such balcony worship areas are usually closed to foreign visitors, comparison cannot be made with the temples of Bhīmasena in Patan or Bhairavanātha in Bhaktapur, but it is likely that these buildings also contain small shrines with prayer hall space around them at the balcony level. The temple of Vajra Yoginī has a sister structure located in the valley town of Sankhu.

K. Śekhara Nārāyana near Pharping

This temple may have been established in the 17th century, but its environment has greatly changed since then. Kirkpatrick states that it was built by Hari Datta Varmā a few generations before the rule of Bukh Deo, but recent renovation of the surrounding area has included the building of a fish pond, bathing tank, and large park site. The shrine itself has been repainted and a roof of corrugated iron added. Three sides have walls of wooden screening extending from the cornice level down to the stone base which stands about 3 feet high. The fourth side is built into the high stone cliff which forms a matrix unlike that of any other temple in Kathmandu Valley. The cliffs are said to reflect various organic and symbolic forms, such as the udder of a cow, as associated with Kṛṣṇa.

The wall behind the strut level has numerous small images alternating with the struts themselves. The emphasis upon peacocks found here is quite unusual. The strut at the front center is of a peacock, and one of the borders of the cornice consists entirely of small peacocks. The same birds are also seen on all of the side struts, except the last next to the cliff on the left side of the shrine, which instead has a downward crawling lizard like those carved onto the struts of Si Bahāl in Patan and elsewhere. All of these elements were repainted during the recent renovation program.

The courtyard contains a number of small but important stone sculptures, the most noteworthy of which is a spread-legged image of Viṣṇu Vikrāntamurtī with one foot in heaven and one on earth as he takes his three great steps that cover the cosmos. Small religious resthouses and dwellings stand near the shrine, overlooking the park on the hillside below. In total the site and temple are quietly extraordinary.

L. Kvenā Gaṇeśa near Chobar

No temple could have a more dramatic setting than the shrine of Kvenā Gaṇeśa at the rushing stream beside the gorge which legend says was cut into the wall of Kathmandu Valley by Maṇjuśrī to drain the valley of its great lake and make human habitation possible there. It stands on the raised river bank at the foot of the great hill of Chobar, facing the rice-field covered valley and the mountains beyond. A building enclosure with tile roof surrounds this freestanding Hindu temple of three storeys dedicated to Gaṇeśa, the son of Śiva. The upper roof is of gilt copper, while the lower roofs are of crumbling tiles on wood. The shrine is also known as Jala Vināyaka and its origin probably goes back to the 17th century. Its state of preservation is now good, but the entire back of the first storey roof had collapsed before the building was saved through renovation.

The buildings which surround the temple are quite large, most of them being used as dwellings today, and there is comparatively little room in the court passages around the temple. The stone base extends about 3 feet beyond the building and it serves as an extra circumambulatory passage, as is common in Nepal. The shrine entrance is extraordinarily open, with a doorway more than 12 feet square flanked by very large metal banners and covered by an extra arched framework in metal. The crescent-shaped top of this frame with its umbrella and typical serpent and demon pattern functions as a *toraṇa*. It is mounted on two columns of the same pattern functions as most wooden colonnade columns, but it is made of gilded metal. There are large lions nearby and a very large bronze rat standing before it on a stone base with its head raised in devotion to Gaṇeśa. The sacred image of the shrine is one of the most curious in Nepal, being a single large, very worn rock covered with red coloring and marked by various religious symbols. It is hard to imagine that this massive rock ever was carved to represent Gaṇesa, the elephant-headed deity, and it seems more likely that the rock was chosen either because it came from a sacred site or because

it had some fancied natural resemblance to him. On certain days of each week an elaborate crown is placed upon the part of this bulbous stone that is its "head."

The upper roof has large curves and birds at the corners as well as attendant faces at the rib ends and *kalaśa* symbols below the corners. In addition to these ornaments, a considerable number of utensil and vessel offerings are hung behind the struts. The method employed here of placing these against the core itself is rarely seen and the placing of offerings at the top level only is also unusual. The rest of the construction, including the upward-diminishing width of the core, struts based on broad cornice with extending beams, and small windows behind the struts, is quite typical of the best traditions of Nepalese temple architecture. Finally, it should be mentioned that the recent construction of a large cement factory on the riverside just below the temple has severely marred what was once one of the loveliest sacred areas in Nepal.

M. Ādinātha in Chobar

The top of the hill of the town of Chobār is the setting for the Buddhist temple of Ādinātha. It is a three-storey Nepalese style temple set into its surrounding court after the fashion of most Buddhist shrines in the Valley of Kathmandu. The uppermost of the three roofs is of gilt copper and supports a large gilded pinnacle with umbrella on triangular support, while the two lower roofs are simply tiled. Long and narrow *kalaśa* symbols hang from the two upper roofs and a golden *dhvajā* extends from the pinnacle beyond the edge of the lowest roof. The entranceway is elaborately decorated to the degree usually seen, with a great deal of gilded ornament, many hanging lamps, and double banners of large size. Though its outer arch frame is heavily blackened, the *torana* is quite impressive because the six Buddhas in frontal niches in the center of the *torana* are very brightly gilded and of delicate workmanship. Large bells hang from the edge of the *toraṇa,* and an unusual draped chain with 16 bells hangs over the door. Within the shrine is a most dramatic image—a red-painted face with great staring eyes. It may not be photographed.

But this structure is most remarkable for the great conglomeration of pots, pans, and water vessels which are displayed all over the front of the building on all levels almost to the point of completely obscuring everything beneath them. Horizontal boards are added below all of the roofs and upon these are nailed great numbers of utilitarian brass objects of all kinds. As usual, local devotees here do not express a clear reason for this way of presenting offerings and

they are explained variously as objects for use by the donor or someone close to him in an afterlife, portions of the dowries of brides-to-be given to the gods, offerings to be used by the gods themselves, and simply as expensive tokens of the donor's devotion. Though they are interesting because of their religious and anthropological significance, these objects certainly do not add to the beauty of the building. There is no multi-color painting to be seen here and the offerings are the dominant feature on the temple exterior.

N. Paśupatīnātha in Deopatan

This most famous and most sacred of all Nepalese temples is closed to non-Hindus and may be viewed by foreigners only from a nearby hillside or from across the River Bāgmatī. The present building dates from 1692 A.D., being a reconstruction of a much earlier structure which was destroyed by termites at about that time. Kirkpatrick states that the shrine is popularly attributed to the fourth prince of the Sūryavamshī dynasty named "Pusūpush Deo" who dedicated the temple to Paśupatī Mahādeva.[1] The large two-storey golden temple of basic Nepalese design stands at the eastern end of the town of Deopatan, on the west bank of the Bāgmatī River about two miles northeast of Kathmandu. It is a Śiva temple noted for its Ārya Ghāta (cremation and bathing place) at the river's edge, and its significance in Nepal is like that of Banaras in India. During the Siva Rātrī festival held in the month of Phālgun (February-March) it is the goal of thousands of pilgrims from India and elsewhere, Paśupatinātha actually being one of Asia's greatest centers of Hindu worship. Much of the structural complex around the present building seems to have been erected about 1640 A.D. during the pious residence there of King Pratāpa Malla indulged in as an atonement for his sins. The temple itself was restored during the lifetime of Gaṅgā Rānī, the consort of King Śiva Simha Malla (1585–1614), and the great golden bull which kneels before its entrance is said to have been presented by Dhurrum Deo, the 20th successor of the founder of Paśupatinātha, who is popularly believed to have founded the shrine of Svayaṃbhūnātha. This donor is also said to have been the first to divide the people of Nepal into four separate tribes. These traditional beliefs cannot be verified, of course, but the existence of Deopatan is recorded as early as the 3rd century B.C. and it is very likely that the temple existed at that time also. The supposed site of the ancient palace of Aṃsuvarmān is not far away.

1. Kirkpatrick, *Account of Kingdom of Nepal*, p. 183.

The two-stage structure is constructed of wooden roof frames attached to a brick core built on a stone base, like any average Nepalese temple. Its appearance, however, is far from average because of the beauty and abundance of its gilding and other decorative additions. The surrounding buildings of various religious usage are high enough to make it difficult to view the temple clearly from outside of the court, entry being barred to foreigners, but some features are evident. Both roofs, for example, have screen-enclosed balconies. These are used for storage and as a treasury space for valuable offerings. The screening is placed behind the carved struts which project upward and outward from a cornice base in the usual way. The screening and many of the deity struts before it are very brilliantly gilded to match the impact of the two gilt copper roofs with their graceful corner curves and small figures at the corners. Some struts are painted in color, however. No faces are seen at the ends of the sloping ribs of the roofs and no banners or *kalaśas* are visible, although the roofs have a great number of bells along their edges. The pinnacle of the building is large, with an unusually high central spire topped by a towering umbrella of bronze supported by a single rod. Four small spires surround the base toward the corners of the roofs and a trident of Siva is mounted on a rod beside the pinnacle. The pinnacle is the most brilliantly gilded portion of the building. No *dhvajā* can be seen hanging from the pinnacle.

Below the cornice level of the first stage the brilliance of gilding and bronze give way to the luster of marble and silver. The brick walls and floor of Paśupatinātha are covered inside and out by marble embedded with coins, the entire decorative surfacing having been donated by Candra Sham Sher who was Nepal's Prime Minister from 1901 to 1928. This kind of decoration is not traditional, but it seems to be more integrated into the general architectural plan here than at the temple of Bhīmasena in Patan. There are triple doorways in these walls on all four sides of the building. They are all evidently of equal elaboration, with numerous silver-colored *toraṇas* and wide wooden frames extending into the walls. The cornices above these doors are deeply carved and silver-painted, as are the doors themselves. The two side doors of each trio are not functional, but the center door affords entrance on each side. The building is raised about 3 feet above the courtyard on a stone base which is surrounded by an oil lamp railing. All entrances are flanked by sculptures of guardian beasts.

The courtyard is filled with small shrines and large covered porches for worship. There are many sculptures of note, some of

which may be among Nepal's oldest, the dominant outdoor image being that of the gilded bull Nandi that is at least 15 feet long and 8 feet high in his kneeling position of devotion before the main entrance. It is a shimmering and massive work, the largest of its type in Nepal. Near this, at the right side of the temple, stands a very large bronze trident, more than 20 feet high on its pole support.

The shrine itself holds the most venerated Sivaliṅga in all Nepal. The liṅga is mounted upon a *yoni* and it is marked on four sides near the top by four faces of Siva, for Paśupatī is Śiva as lord of beasts. The *liṅga* is made of silver and is popularly believed to be one of the most beautiful sculptures in Nepal. Nearby are other sculptures, unseen by the author but said at present 84 semi-religious postures of sexual intercourse that produce different kinds of offspring.

The many small shrines around the court were built in different periods by different donors, including kings, princes, and prime ministers. The entrance of the court is vividly colorful and reminiscent in individual sculptural details of such renovated South Indian temples as that of Mināksī. Here, however, modern influence and pseudo-European taste have led to such awkward blends as Corinthian columns flanking a bronze *torna* beneath a string of naked electric lightbulbs. Although carried out on an ambitious scale, the exterior design of the court enclosure is not impressive. However, it clearly displays traditional features like the auspicious symbols, the gods themselves, and the sacred mountain of Kailāśa as abode of Śiva. Brilliantly lit at festival time, the shrine area is the most impressive and exciting in a country filled with wonders.

The back wall of the court is marked by a more modest gateway minus balconies and polychrome sculptures. This pinnacled opening stands at the top of a long flight of stairs leading to the river and the most auspicious bathing place in Nepal as well as the burning ghats where every devoted Nepalese Hindu hopes to be burned to ashes after breathing his last at the river's edge, preferably with his feet in the water. There are numerous shrines along the stone platforms on both sides of river, these rows of small stone buildings being constructed to honor the many famous widows who, after the death of their husbands, committed suicide by burning themselves to death before the custom of *satī* was made illegal. There are a great many of these shrines along the stone steps which ascend the hill of the river bank opposite the temple. There are also a few small multi-stage shrines along the river and around the outer walls

of the courtyard, so that the compound of the holy shrine of Paśupatīnātha is very large indeed. Many of the most important and oldest sculptures of Nepal are found within and just outside the temple precincts, just one factor among many that helps make Paśupatinātha a major landmark in the history and culture of Nepal. It is a fitting summation of the religious significance and artistic quality of temple architecture in this beautiful and extraordinary country.

Select Bibliography

Newspaper and Periodicals

"The All-Seeing Eyes of Buddha Represented in Newar Art; in the Glorious Stupa of Svayambhunatha in Nepal." *Illustrated London News.* CCXXVI (April 30, 1955), 785.

Barrett, Douglas. "The Buddhist Art of Tibet and Nepal." *Oriental Art,* III (Autumn, 1957), 90–95.

Chetwode, Penelope. "Nepal, the Sequestered Kingdom." *National Geographic Magazine* LXVII (Mar., 1935), 319–352.

Gilliard, C. Thomas. "Coronation in Kathmandu." *National Geographic Magazine* CXII (July, 1957), 139–152.

Goetz, Hermann. "Early Indian Sculptures from Nepal." *Artibus Asiae,* LXXVIII, No. 1 (1955), 61–74.

Hagen, Toni. "A foot in Roadless Nepal." *National Geographic Magazine,* CXVII (Mar., 1960), 360–405.

Kramrisch, Stella. "Nepalese Painting." *Journal of the Indian Society of Oriental Art,* I (1933), 129.

Levi, Sylvain. "The Art of Nepal." *Indian Art and Letters,* I (Nov., 1925), 49–67.

Nepal Press Digest. *Regmi Research Project,* 1966–70, Kathmandu.

The Nepalese Perspective, 1966, Kathmandu.

Regmi, Dilli Raman. "Art and Architecture of Nepal." *The New Review,* XV (May, 1942), 369–385.

Satyal, Y.R. "Review of Nepalese Art and Architecture through Education." *Education Quarterly,* II (March, 1958), 16–19.

White, John Claude. "Nepal, a Little-known Kingdom." *National Geographic Magazine,* XXXVIII (Oct., 1920), 245–283.

Books

Anand, Mulk Raj. The Hindu View of Art. Bombay, 1957.

Asia House Gallery. The Art of Nepal.

Banerji, Jitendranath. The Development of Hindu Iconography. Calcutta, 1956.

Bernier, Ronald. *A Bibliography of Nepalese Art.* Kathmandu, 1970.
Bhattacharyya, B. The Indian Buddhist Iconography. Calcutta, 1958.
Bishop, Raymond Norman Wear. Unknown Nepal. London, 1952.
Buhler, Jean. Nepal. Lausanne, Switzerland, 1964.
Brown, Percy. Picturesque Nepal. London, 1952.
———. Indian Architecture. 2 vols. Bombay, 1959.
Burrard, S. G. and **H. H. Hayden.** Sketch of the Geography and Geology of the Himalaya Mountains and Tibet. 4 vols. Delhi, 1901.
Coomaraswamy, Ananda K. The Dance of Shiva. London, 1958.
———. Elements of Buddhist Iconography. Cambridge, 1935.
———. Hinduism and Buddhism. New York, 1943.
———. History of Indian and Indonesian Art. London, 1927.
———. The Transformation of Nature in Art. New York, 1956.
Davis, Hassoldt. Nepal–Land of Mystery. London, 1959.
Egerton, F. A Visit to the Court of Nepal. 2 vols. 1852.
Elliot, Major J. H. Guide to Nepal. Calcutta, 1963.
Fabri, Charles Louis. An Introduction to Indian Architecture. London, 1910.
Fergusson, James. History of Indian and Eastern Architecture. London, 1910.
Fisher, Margaret Whelply. Selected Bibliography of Source Materials for Nepal. Berkeley.
Forbes, Duncan. The Heart of Nepal. London, 1962.
Gnoli, R. Nepalese Inscriptions in Gupta Characters. Rome, 1956.
Frederic, Louis. The Temples and Sculpture of Southeast Asia. London, 1965.
Gordon, Antoinette K. The Iconography of Tibetan Lamaism. New York, 1939.
H. M. Government of Nepal, Department of Archaeology and Culture. *Catalogue of the Coins of Nepal.* Kathmandu, 1963.
H. M. Government of Nepal, Department of Archaeology. *Nepalese Art.* Kathmandu, 1966.
H. M. Government of Nepal, Department of Publicity and Broadcasting. *Nepal in Pictures.* Kathmandu.
Hagen, Toni, Frederick Traugott Wahlen, and **Walter Robert Corti.** Nepal–The Kingdom of the Himalaya. New York, 1961.
Hamilton, F. Account of the Kingdom of Nepal.
Havell, Ernest. Indian Architecture. London, 1927.
Horvath, Tibor. The Arts of Asia in the Ferenc Hopp Museum of Eastern Asiatic Arts in Budapest. Budapest.

Indraji, Bhagavanlal. Twenty-three Inscriptions from Nepal; Together with Some Considerations on the Chronology of Nepal. Bombay, 1885.

Karan, Pradyumna Prasad and Williem M. Jenkins, Jr. The Himalayan Kingdoms: Bhutan, Sikkim, and Nepal. Princeton, 1963.

———. Nepal—A Cultural and Physical Geography. Lexington, Kentucky, 1960

Kirkpatrick, William J. An Account of the Kingdom of Nepal. London, 1811.

Kramrisch, Stella. The Art of India. New York, 1959.

———. The Art of Nepal. New York, 1964.

———.The Hindu Temple. Calcutta, 1946.

Landon, Perceval. Nepal. 2 vols. London, 1928.

Landor, Arnold Henry Savage. Tibet and Nepal, Painted and Described by A. Henry Savage Landor. London, 1905.

Levi, Sylvain. Le Nepal. Paris, 1905–1908.

———. Le Nepal—Unpublished translation from French to English by Rishikesh Shaha in University of Hawaii Library, 1966.

Lobsinger-Dellenbach, M. Nepal, Catalogue de la Collection du Musee de Geneve. Geneva, 1954.

Maskay, Purander. Guide to Bhaktapur—The Town of Devotees. Kathmandu, 1962.

Minian, Wayne. The Fever Peaks. London, 1962.

Nepal Trading Corporation. *A Tourist Guide to Nepal.* New Delhi, 1959.

Oldfield, H. A. Sketches of Nepal. 2 vols. London, 1880.

Powell, Edward Alexander. The Last Home of Mystery. New York, 1929.

Regmi, Dilli Raman. Ancient Nepal. Calcutta, 1960.

———. Medieval Nepal. 2 vols. Calcutta, 1965.

———. Modern Nepal. Calcutta, 1961.

Rowland, Benjamin. The Art and Architecture of India. Middlesex, 1959.

Seckel, Dietrich. The Art of Buddhism. New York, 1964.

Sekelj, Tibor. Window on Nepal. London, 1959.

Shah, Ikbal Ali. Nepal: The Home of the Gods. London, 1938.

Singh, Madanjeet. Himalayan Art. Greenwich, Connecticut, 1968.

Smith, Vincent. A History of Fine Art in India and Ceylon. Oxford, 1957.

Snellgrove, David Liewellyn. Buddhist Himalaya. Oxford, 1957.

———. Himalayan Pilgrimage. Oxford, 1961.

Temple, Sir Richard. Journals Kept in Hyderabad, Kashmir, Sikkhim, and Nepal. 2 vols. London, 1887.

Tilman, Harold William. Nepal Himalaya. Cambridge, 1952.

Tucci, Giuseppe. Nepal: The Discovery of the Malla. New York, 1962.

_____. Preliminary Report on Two Scientific Expeditions in Nepal. Rome, 1956.

_____. The Theory and Practice of the Mandala. London, 1961.

_____. Tibeto-Nepalese Sculpture. Rome, 1959.

Tuker, Sir Francis Ivan Simms. Gorkha—The Story of the Gurkhas in Nepal. London, 1957.

Weir, Thomas. East of Kathmandu. Fair Lawn, New Jersey, 1955.

Wheeler, James Talboys. A Short History of India and the Frontier States of Afghanistan, Nepal, and Burma. London, 1899.

Wood, Hugh Bernard. Nepal Bibliography. Eugene, Oregon, 1959.

Wright, Daniel, ed. Vamsavali—History of Nepal. Translated from the Parbatiya by Munsi Shew Sunkher Singh and Pandit Sri Gunanand. Cambridge, 1877 (1st edition), Calcutta, 1958 (2nd edition).

Zimmer, Heinrich. The Art of Indian Asia. New York, 1955.

Index of Temples

Name	*Location*	*Page*
Ādinātha	Chobar	159
Annapūrṇā Mandir	Kathmandu	134
Bāgh Bhairava (Tiger God)	Kirtipur	145
Bālakumārī	Patan	85
Batsalā Devī	Bhaktapur	100
Bhagavatī	Nala	146
Bhairavanātha	Bhaktapur	105
Bhīmasena	Kathmandu	129
Bhīmasena Temple	Patan	68
Bhimchem Bahāl	Patan	84
Bū Bahāl	Patan	82
Cāṅgu Nārāyaṇa	Dolagiri	149
Cār Dhām	Bhaktapur	97
Dakṣina Kālī	Kathmandu	139
Dattātraya	Bhaktapur	107
Durbār Square Bells	Patan	61
Face of Bhairava	Kathmandu	126
Gāh Bahāl	Patan	83
Garuda Statue	Patan	65
Gate of Durbār Square	Bhaktapur	98
Golden Gate	Bhaktapur	98
Hari Ṣaṃkara	Patan	61
Indra Mandir	Kathmandu	128
Jagannārāyana	Patan	66
Jagannātha	Kathmandu	125
Jayabhāgesvarī	Kathmandu	138
Jvālā Maiyā	Kathmandu	142
Kāl Bhairava Image	Kathmandu	127
Kāl Mocana	Kathmandu	136
Kāsṭhamaṇḍapa	Kathmandu	119

Name	*Location*	*Page*
Khagesvara Mahādeva	Kathmandu	128
Kṛṣna Maṇḍir	Kathmandu	124
Kṛṣna Maṇḍir	Patan	59
Kṛṣna Maṇḍir North of Mangal Bazaar	Patan	91
Kṛṣna-Rādhā Temple	Patan	64
Kuladevatā (Clan God)	Kathmandu	122
Kumārī Bahāl	Kathmandu	116
Kumbheṣvara	Patan	88
Kvā Bahāl	Patan	91
Kvenā Ganeṣa	Near Chobar	158
Lokesvara	Nālā	148
Mahābauddha	Patan	74
Mahākāl	Kathmandu	130
Manakāmanā	Kathmandu	142
Matsyendranātha (Red)	Patan	76
Matsyendranātha (White)	Kathmandu	132
Minanātha	Patan	81
Narasiṁha Maṇḍir	Kathmandu	134
Narasiṁha Temple	Patan	63
Nārāyana Maṇḍir	Kathmandu	118
Nārāyaṇa Maṇḍir beside the Palace	Kathmandu	127
Nyātapola (Five-storey Temple)	Bhaktapur	103
Paśupatīnātha	Bhaktapur	97
Paśupatīnātha	Deopatan	160
Pūrṇa Caṇḍī	Patan	82
Ratnākar Mahābahāl	Patan	80
Royal Palace	Bhaktapur	100
Royal Palace and its Temples	Kathmandu	110
Royal Palace and Temples	Patan	70
Śekhara Nārāyaṇa	Pharping	157
Siva Maṇḍir	Kathmandu	121
Siva-Pārvatī	Kathmandu	123
Sveta Kālī	Kathmandu	134
Si Bahāl	Patan	79
Siṁha Satal	Kathmandu	121
Small Nārāyaṇa Temple	Patan	64
Statue of King Bhūpatīndra Malla	Bhaktapur	99
Statue of King Narendra Malla	Patan	63
Sūrya Vināyaka	Near Bhaktapur	153
Tripuresvara	Kathmandu	138

Name	*Location*	*Page*
Two Nārāyaṇa Temples	Banepā	149
Umā Maheṣvara	Kirtipur	144
Vajravārāhī	6 miles from Patan	152
Vajra Yoginī	Pharping	155
Vaku Bahāl	Patan	78
Vārāhī	Pokharā	154
Viśvanātha	Patan	67
Viṣnu Mandir	Kathmandu	122

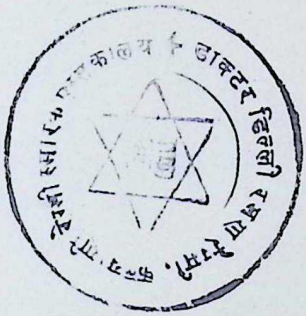


PLATE I

Brahmāyaṇī Mandir, Panauti

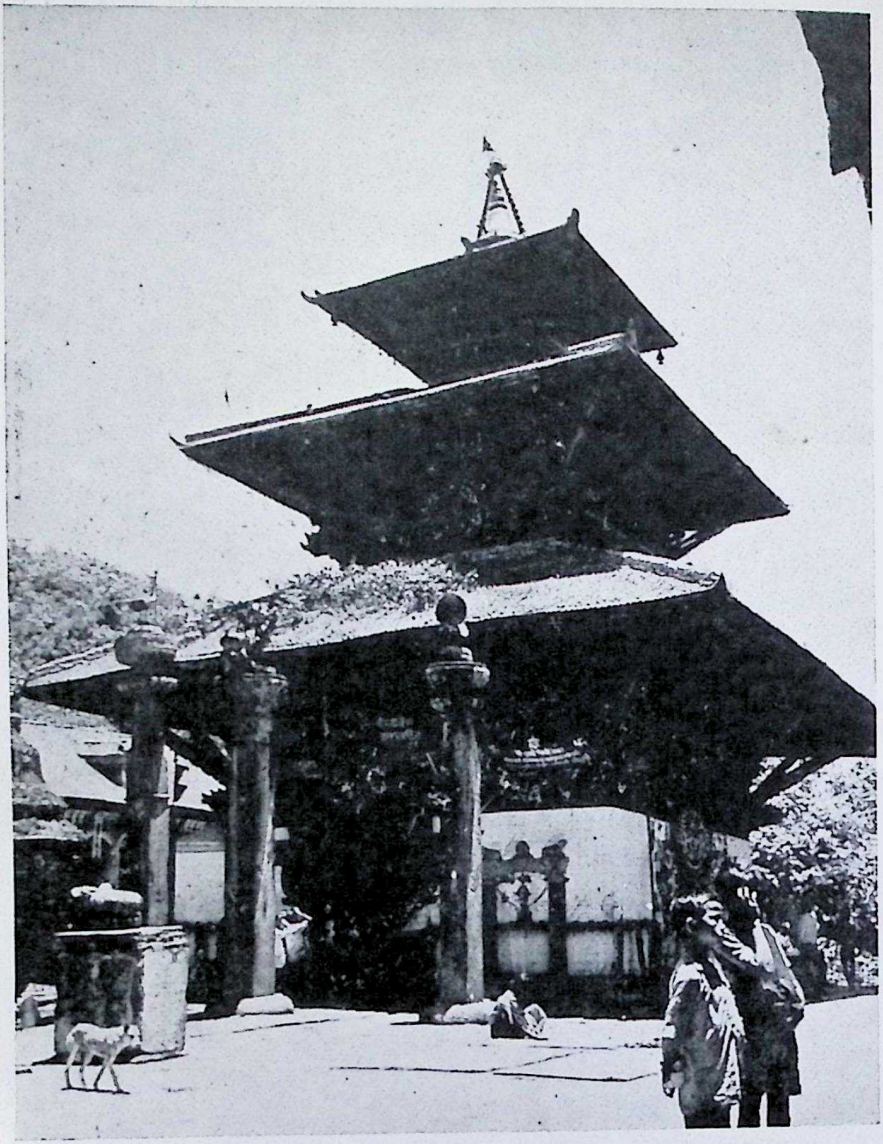


PLATE II

Chaṇḍeśvarī Mandir, Banepa

PLATE III
Daṭṭātraya Temple, Bhaktapur

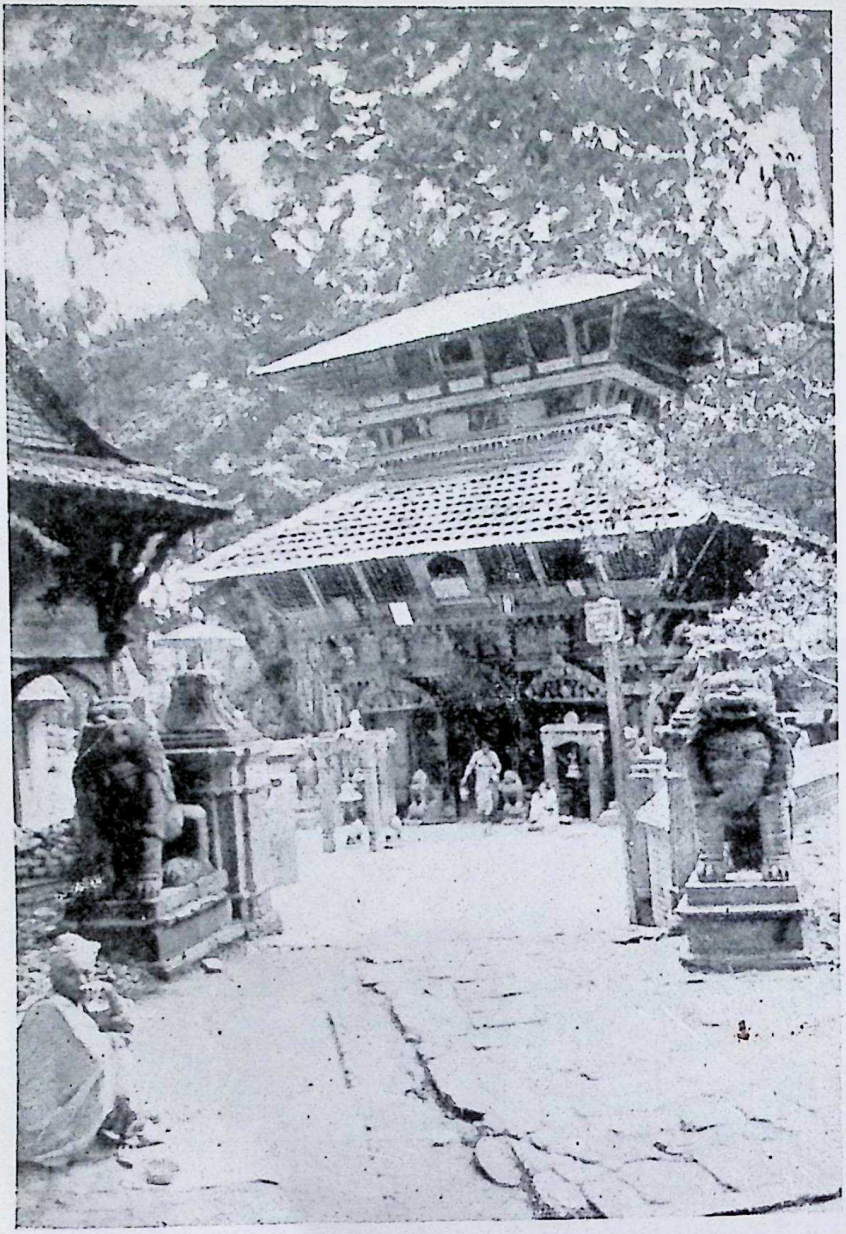


PLATE IV

Forest temple dedicated to Vajravarāhī, Chapagaon

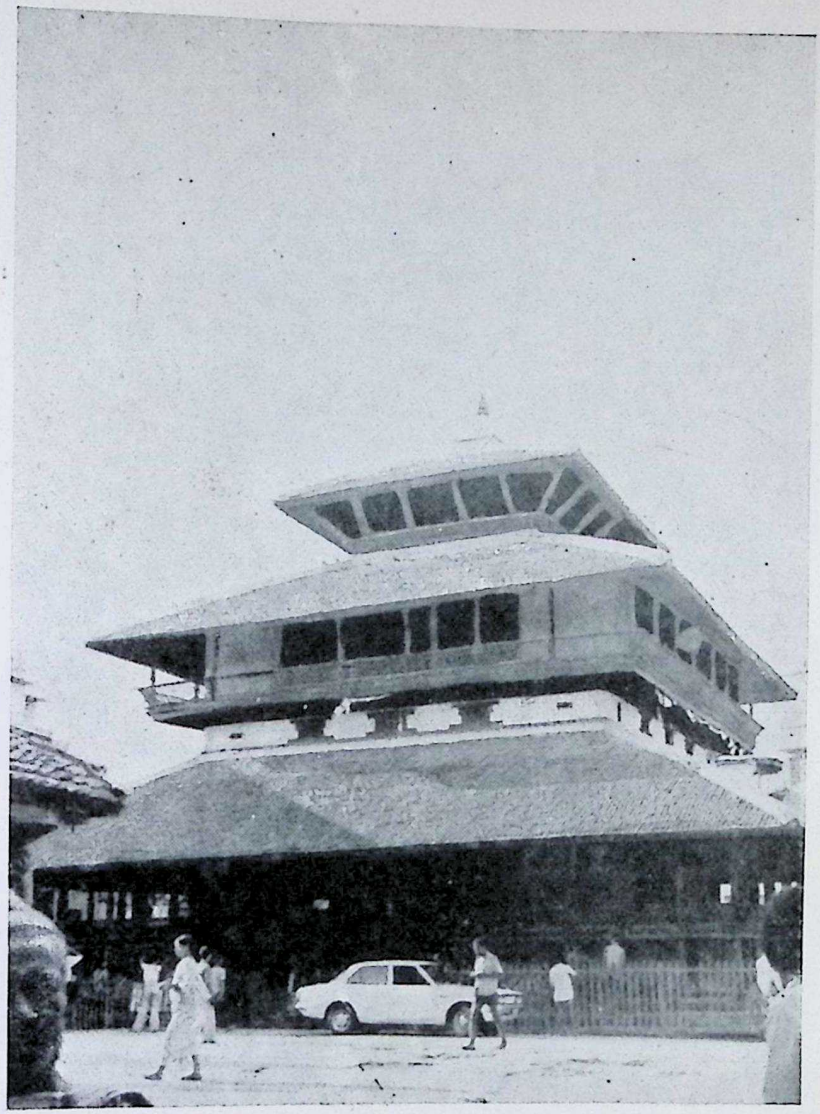


PLATE V

Temple of Kaṣṭhamaṇḍapa, Kathmandu

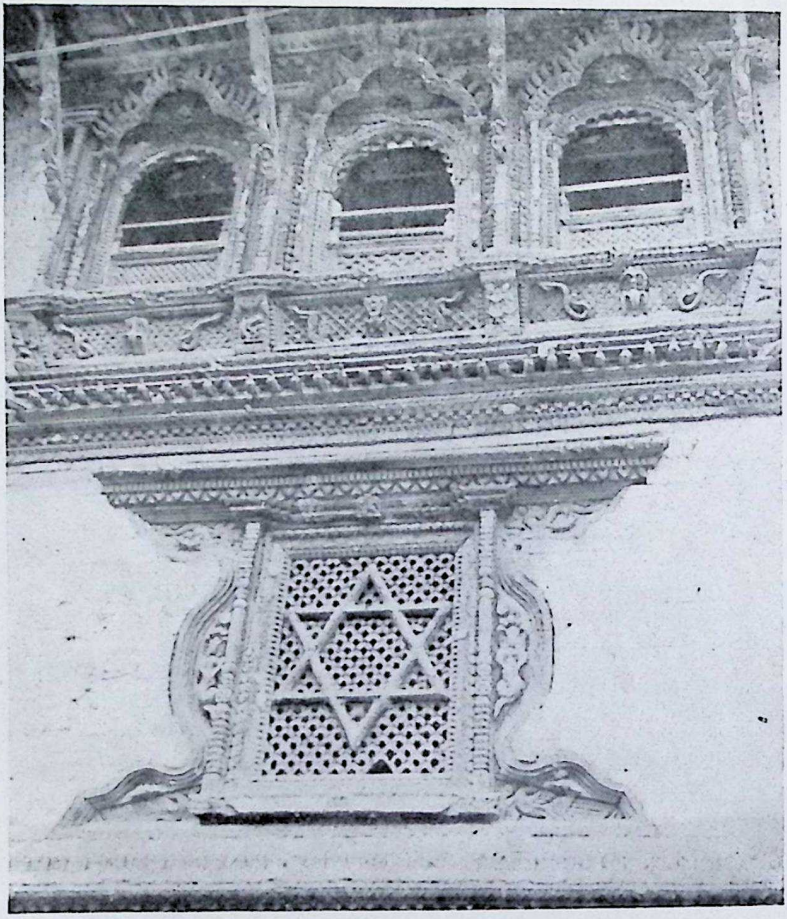


PLATE VI

Wind ows of small shrine near Yatkha Bahāl, Kathmandu

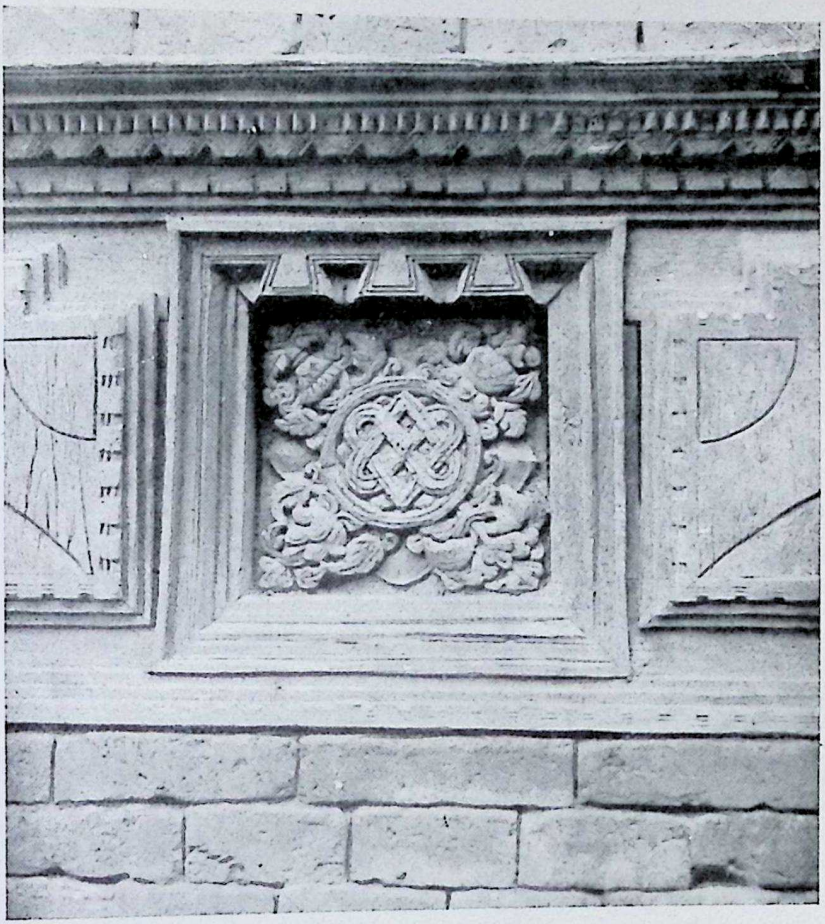


PLATE VII

Dentil niche frame containing auspicious symbols

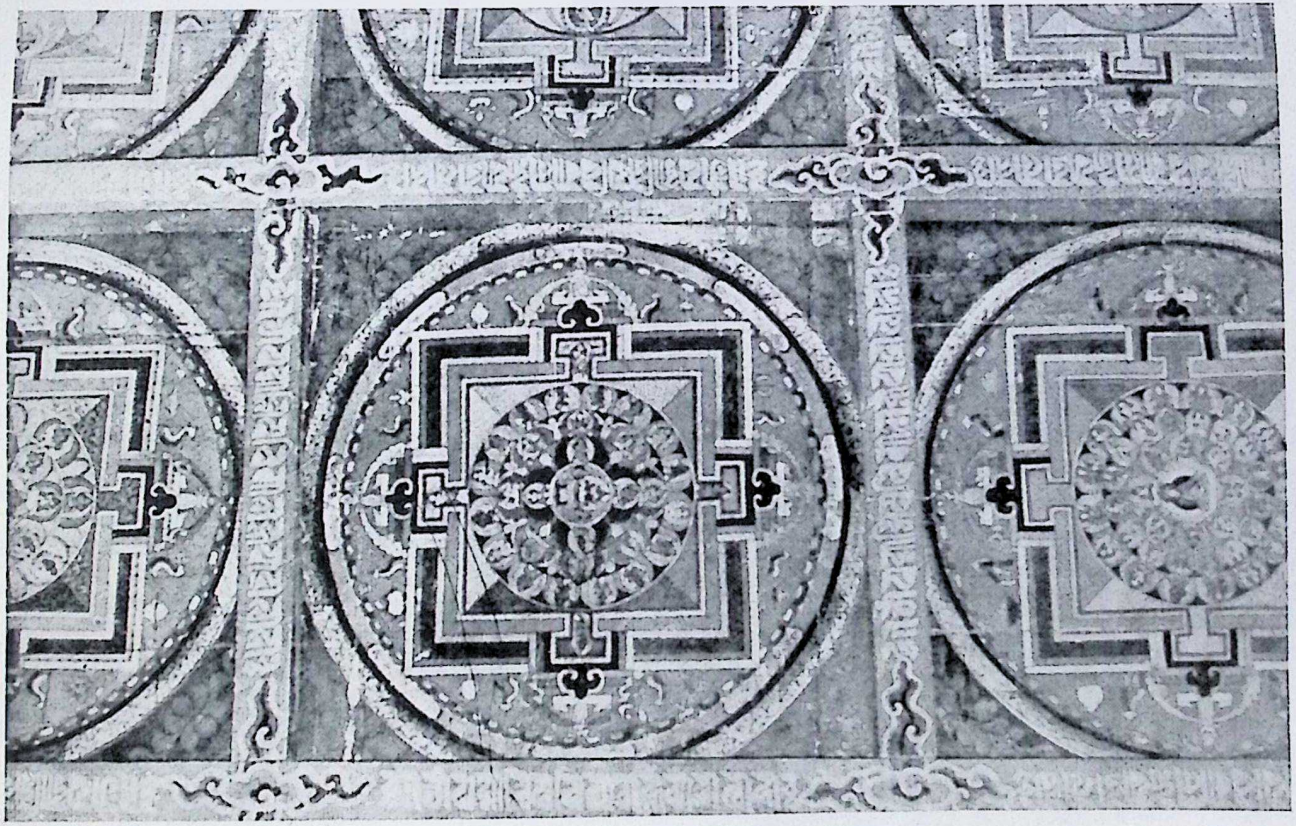


PLATE VIII

Painted *maṇḍala* designs on a Buddhist monastery ceiling, Solo Khumbu region

PLATE IX

Columns of a circumambulatory passage in Pachali, Kathmandu

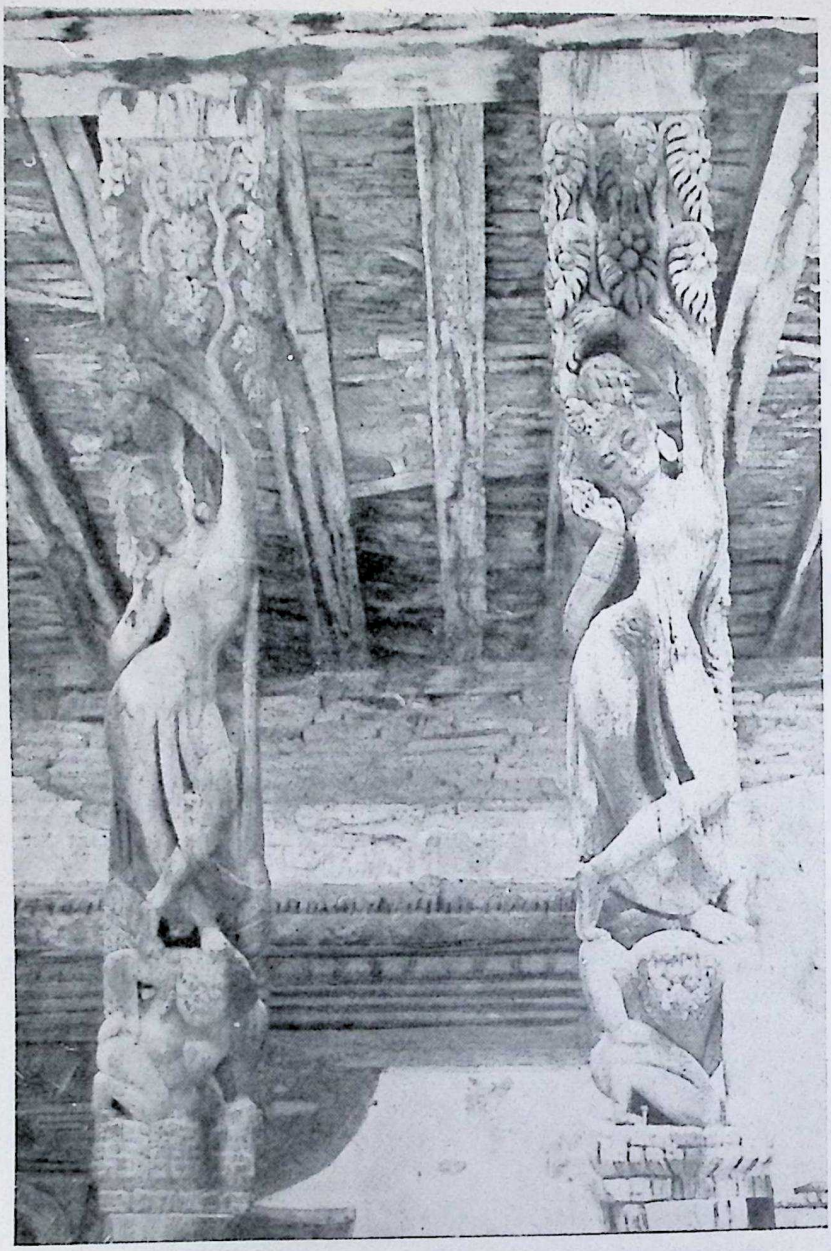


PLATE X
Struts of Itum Bahāl, Kathmandu

PLATE XI
Strut detail of Indreśvara Mandir, Panauti

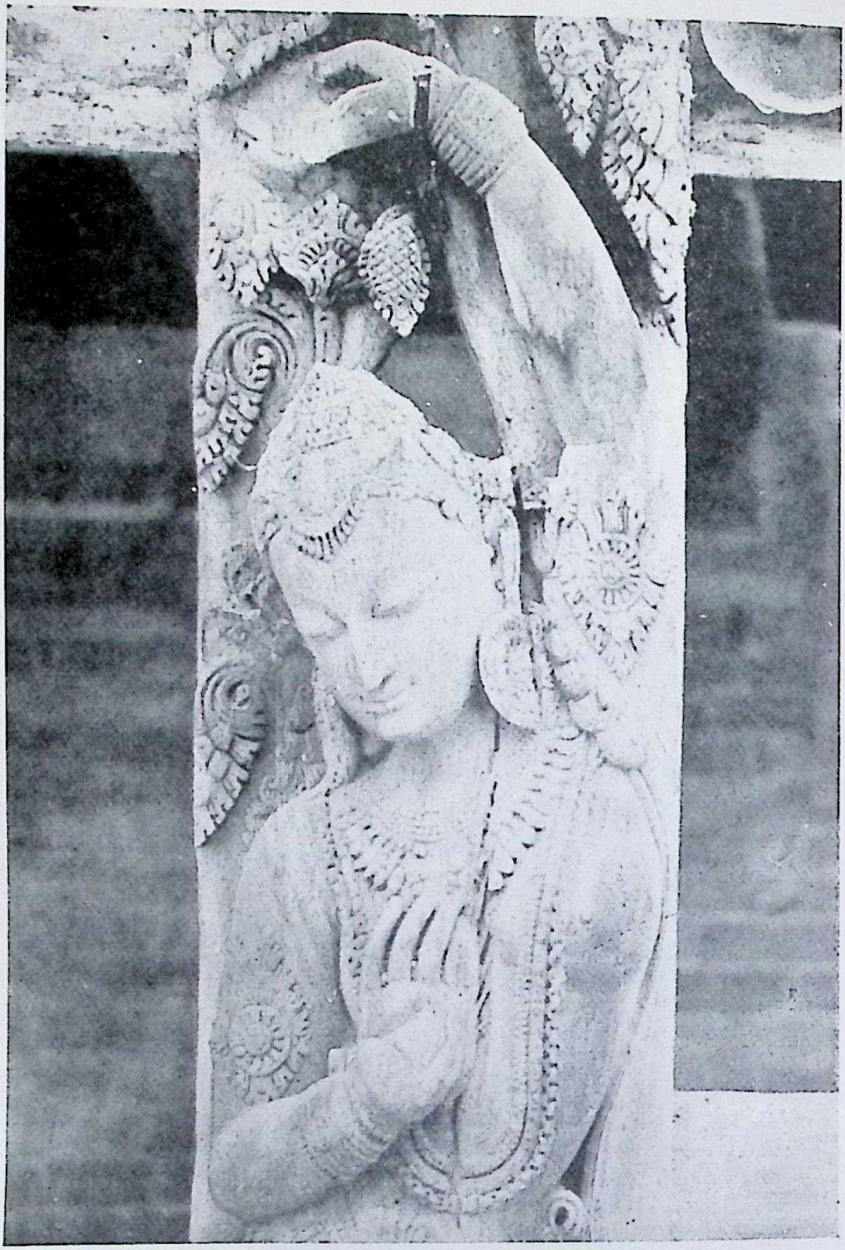


PLATE XII

Strut detail at Indreśvara Mandir, Panauti

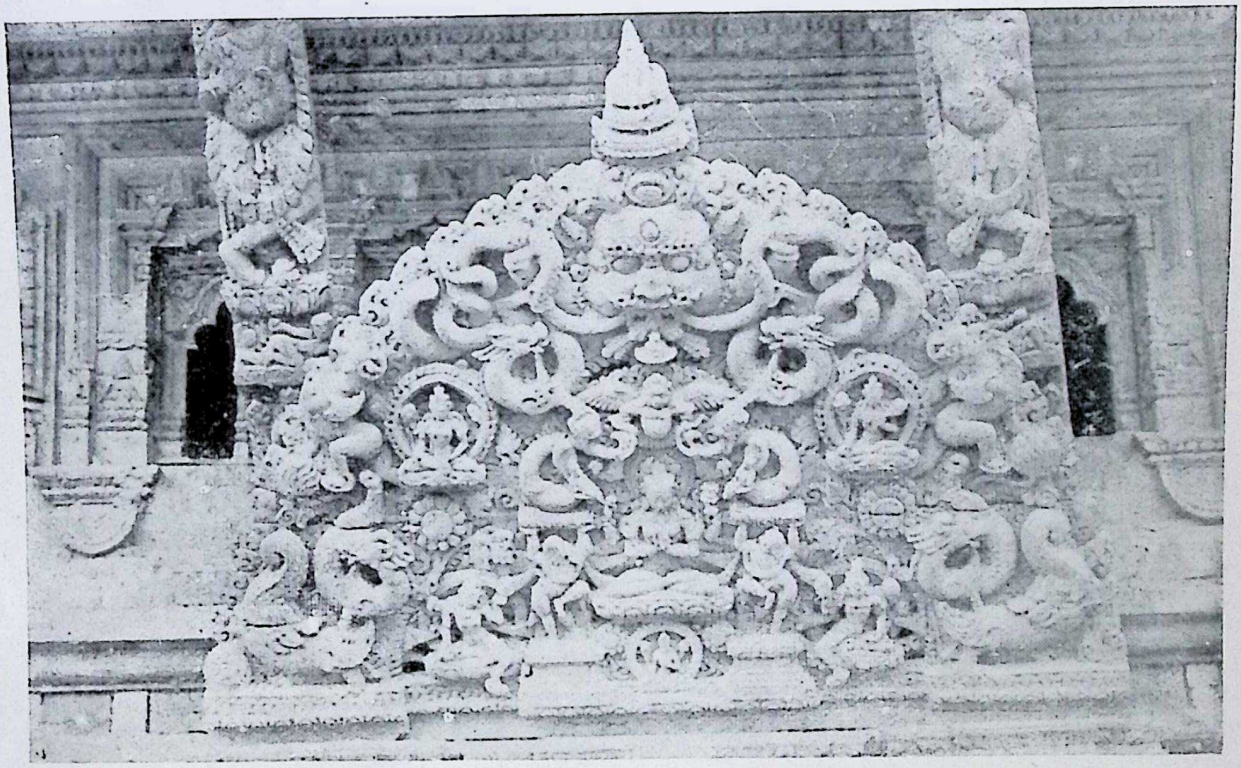


PLATE XIII

Toraṇa of Chnsya Bahāl, Kathmandu

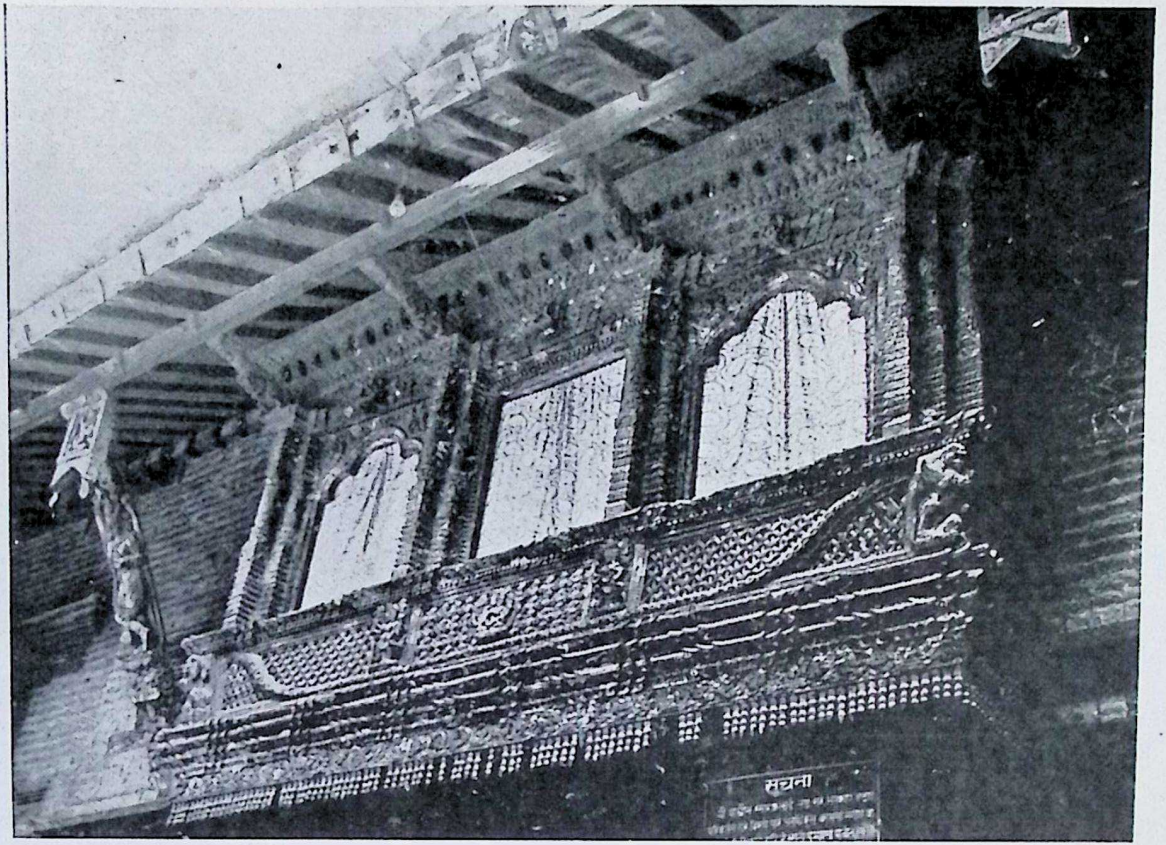


PLATE XIV

Window over entrance porch of Chusya Bahāl, Kathmandu

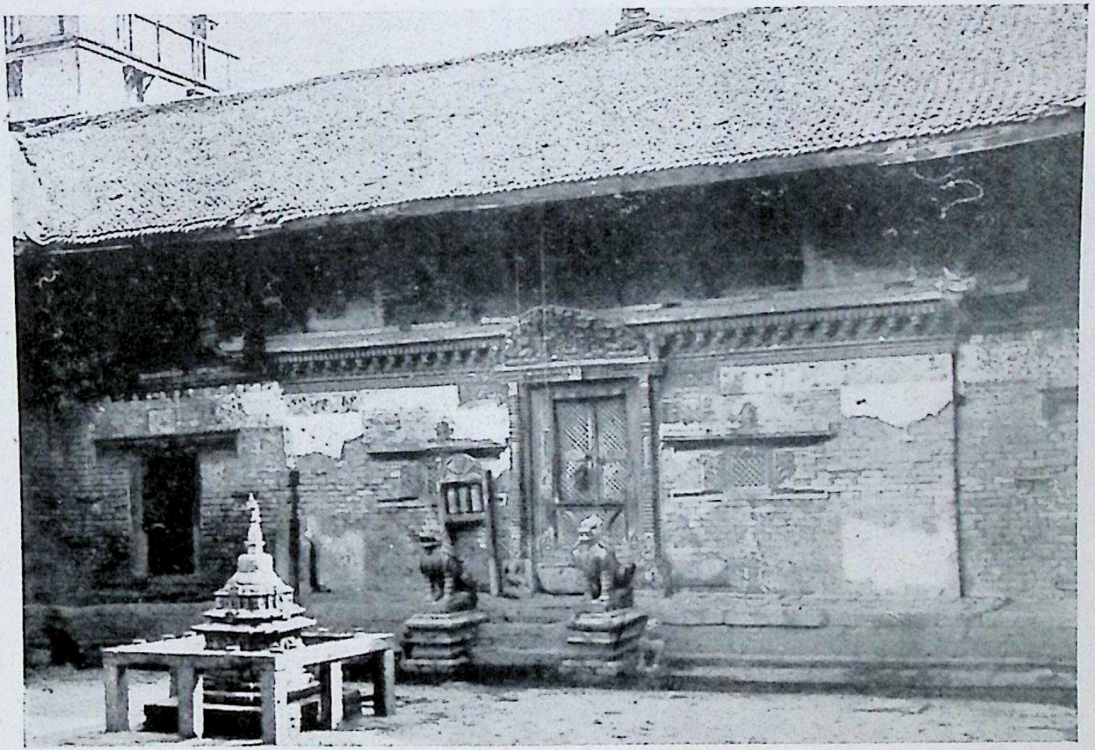


PLATE XV

Courtyard and shrine of Chusya Bahāl, Kathmandu

PLATE XVI

A street shrine in Kathmandu

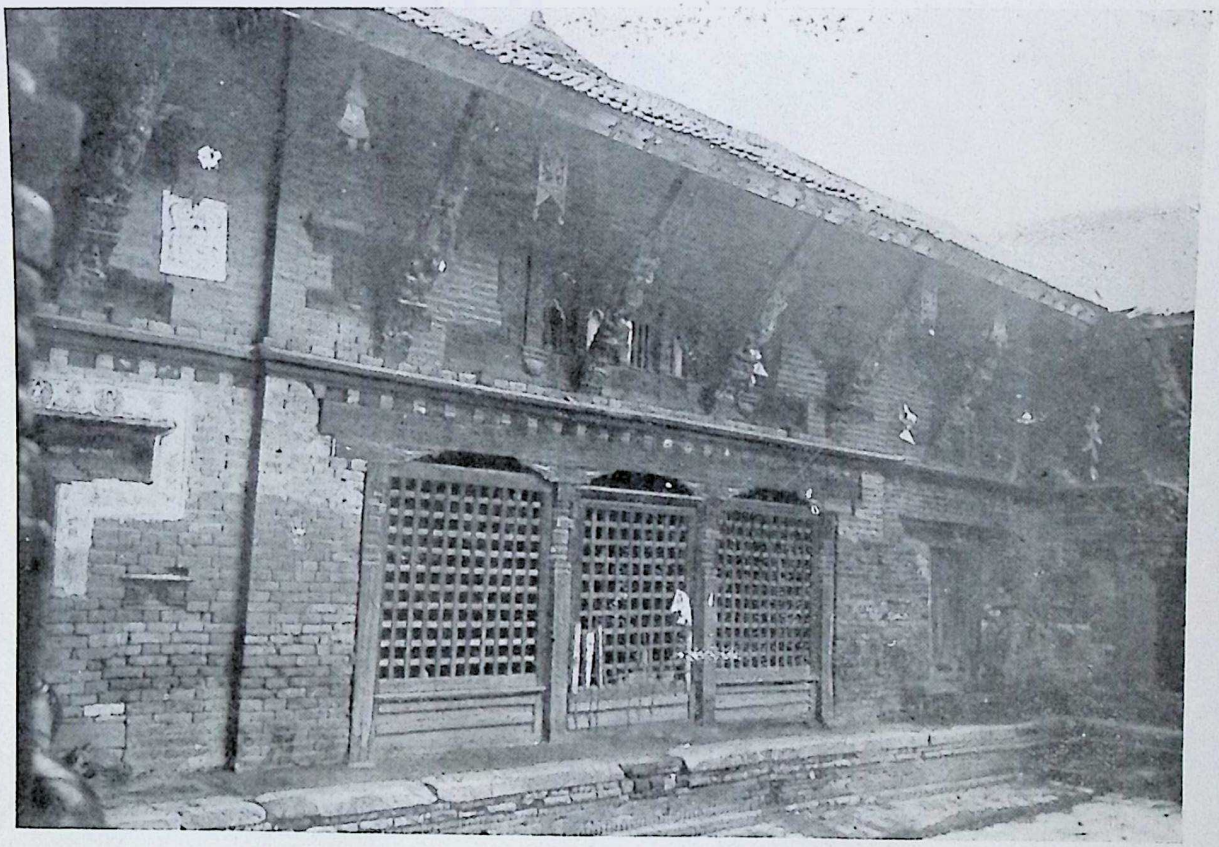


PLATE XVII : Side wall of Chusya Bahāl courtyard

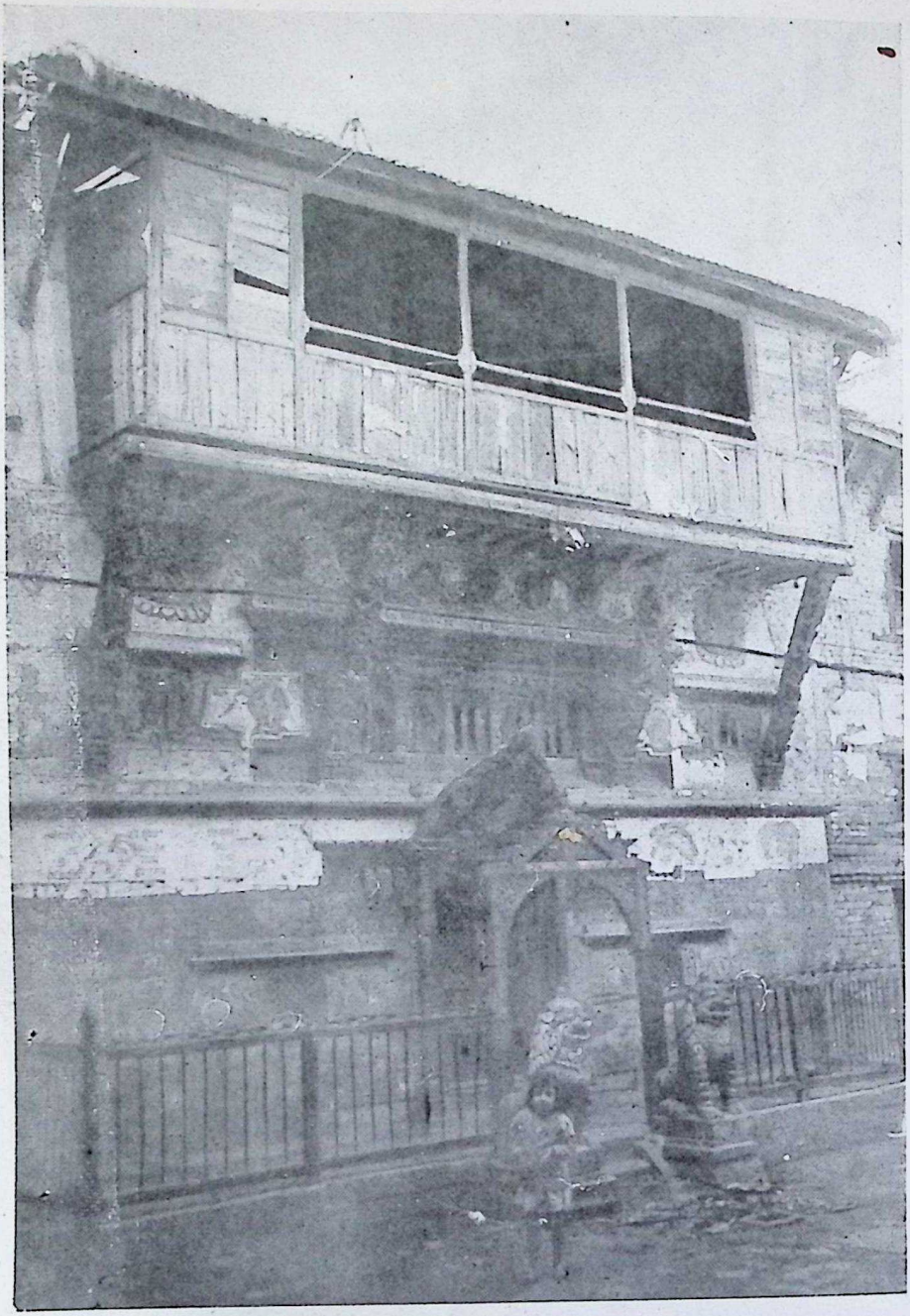


PLATE XVIII

Jhva Bahāl, Kathmandu, with balcony at upper storey

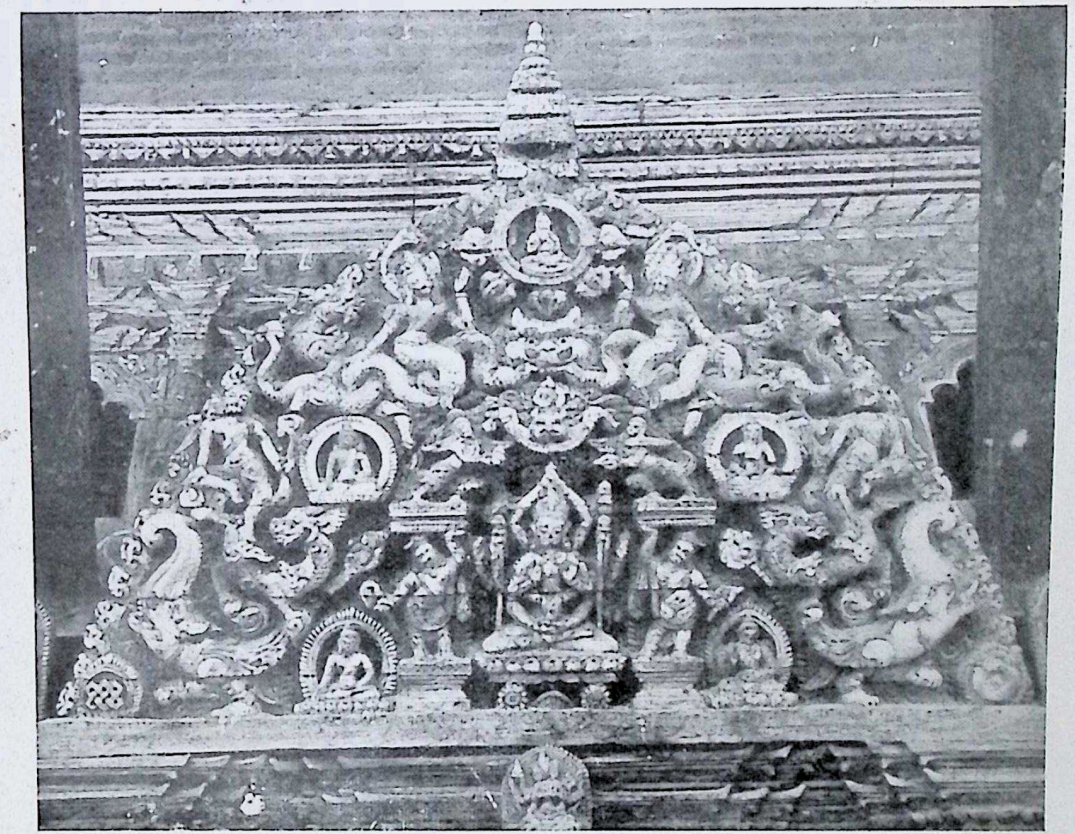


PLATE XIX : Outer toraṇa of Chusya Bahāl, Kathmandu

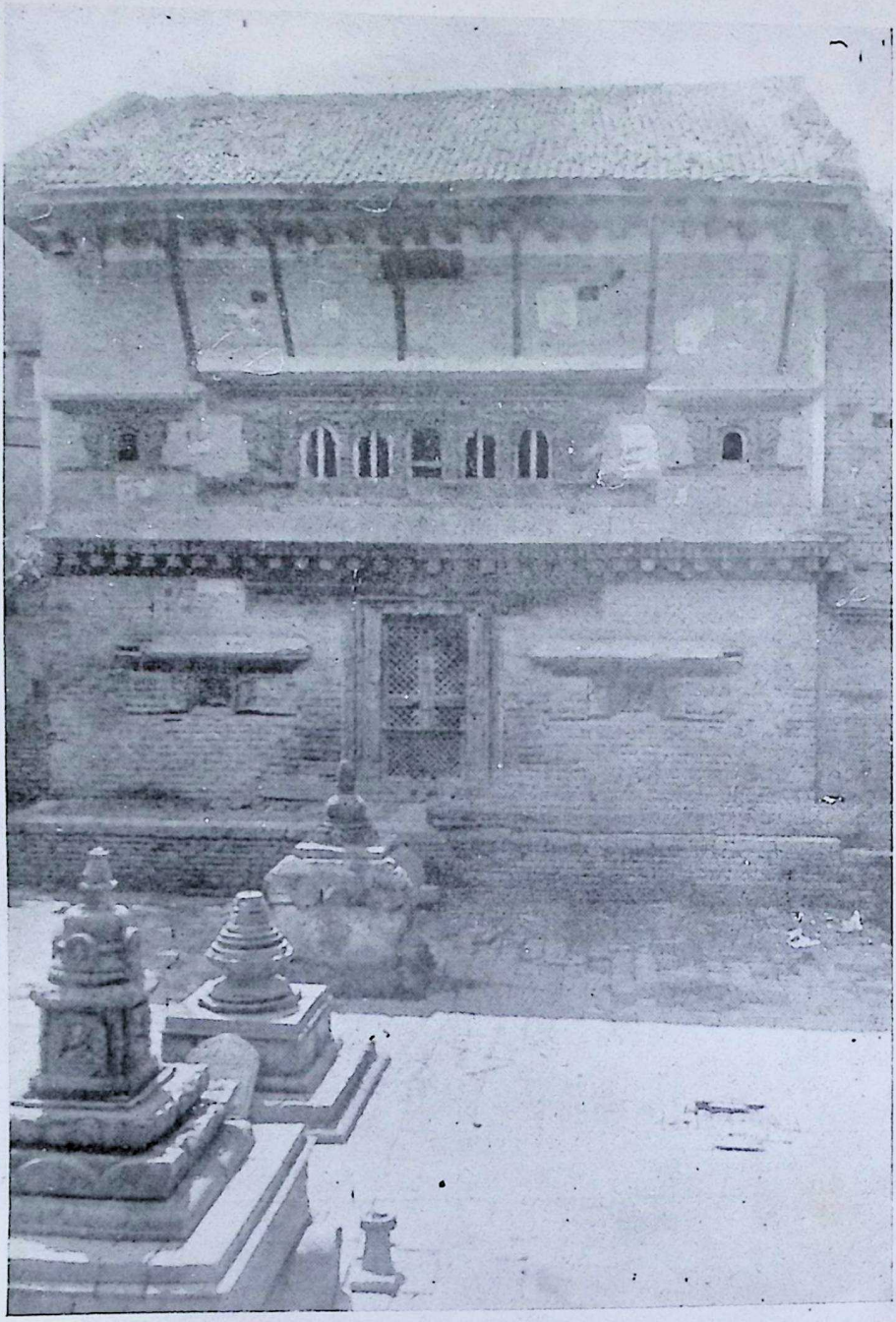
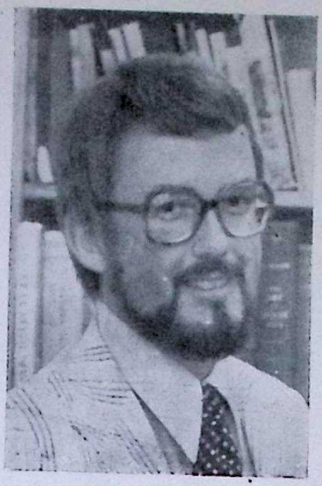


PLATE XX

Modern Buddhist shrine in Patan

TRI-CHANDRA CAMPUS LIBRARY

5690



Dr Ronald M. Bernier is Associate Professor of Art History and recipient of the Teaching Recognition Award at the University of Colorado. He is former Director of the Center for Asian Arts, and a widely published specialist in the arts of India and Nepal. His special concerns are woodcarving and temple architecture, especially as they are created in areas at the edges of India's geography. His interest in and visits to South Asia began in 1966, and he frequently brings groups of students and scholars to the sub-continent. He has written for *Artibus Asiae, The Journal of Asian Studies, Pantheon, Orientations,* and *Collected Papers of the Western Conference of Asian Studies.*

Front cover: Entrance to Hiranya Varna Mahāvihara (Kvā Bahāl), Patan.

Back cover: Detail of torana at Kvā Bahāl, Patan.

294.535 09 5556
Ber-71